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ARTS & DECORATION

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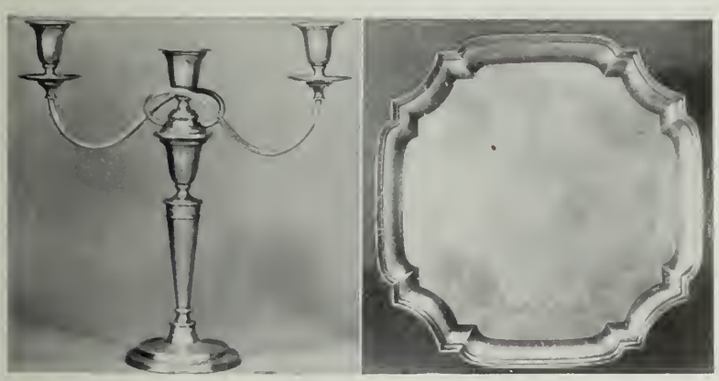
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WHITE paneling, old mahogany, crystal and silver the latter was used in the famous banquet given to Lafayette at Richmond, Virginia. A Duncan Phyfe banquet table fills the center of the room, the sideboard and chairs are antique Heppelwhite. Here are shown rare qualities of elegance and correctness inherited from early English ancestry.



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CLASSIC grace and dignity in the arcade across the entrance hall of Brandon. In those halcyon days, a love and appreciation of classic form was considered a part of any gentleman's education.—Below is the entrance gate to the Playhouse.

BRANDON, WITH ITS MEMORIES OF PERUKES AND FARTHINGALES

By Mary Fanton Roberts

The little barges running up the James River in 1607 bore as their passengers from alien lands the first settlers along the river front—men armed with their grants of land from the Crown of England. These were the folk who settled Westover and Shirley and Monticello and Claremont. They were younger sons of the British nobility, who saw too many relatives standing between themselves and the titles to great English estates. They were men who could not find happiness in the established religion, and possibly would find only death in the religion that appealed to their consciences. Perhaps the most interesting of all were the sharp, shrewd businessmen from the Dutch East India Company, who knew how to deal with primitive people, and who had already made a success of establishing colonies.



Among the men who sailed up this languid and picturesque old river a few years later was an Englishman named John Martin. In the year 1620, he made a landing on the low-lying shore that marked the stretch of land now famous as Brandon, named for Martin's native town in England. And the old church is still called "Martin's Brandon."

Already some of his compatriots had established Jamestown in 1607. But Martin went further upstream and found many thousands of virgin acres, of which he took possession under his grant from the Crown and held until later in the century, when it was turned over to a certain Lady Ingleby. She eventually parted with it to Nathaniel Harrison in 1720, whose son made of it, a century after the coming of John Martin, one of

the great romantic estates of the South, visited by many people famous in history.

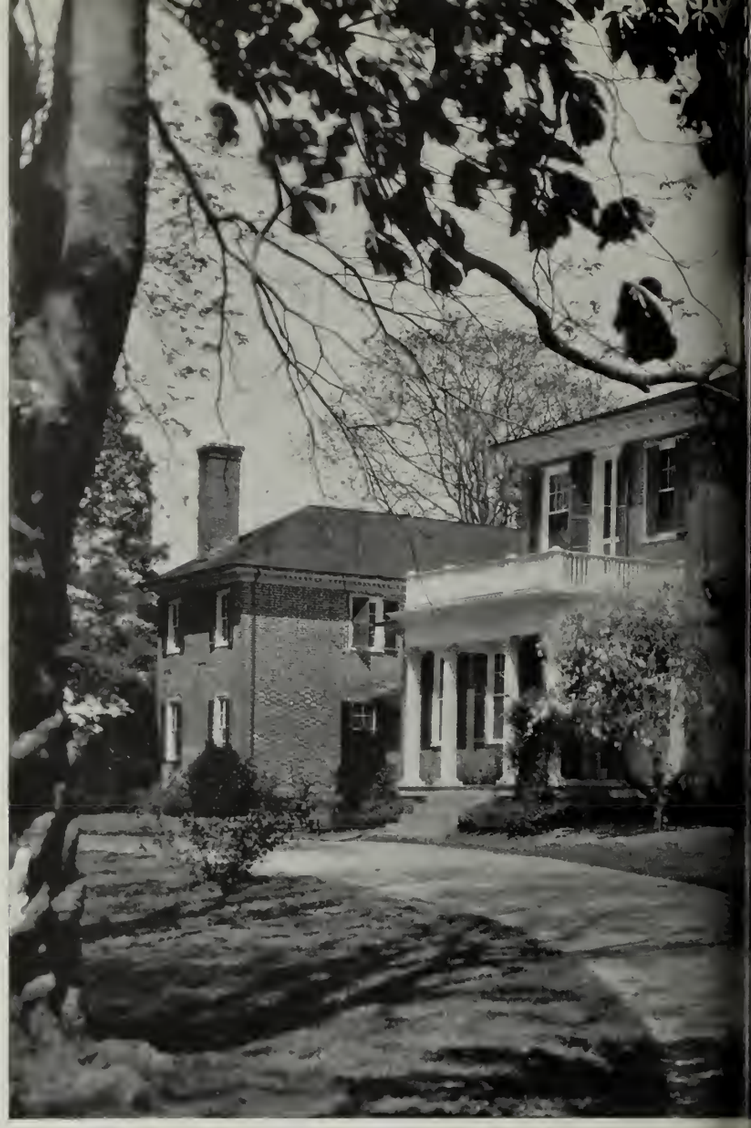
Today, if you call on the owners of Brandon, you will be very wise to do so from the river front just as John Martin did. Only today you will approach the house through pathways of azaleas and magnolias, past long lines, if it is springtime, of tulips and roses. You will go by the stableyard, where probably a little group of negro boys and possibly the owner, will be standing together discussing the value of a racing horse just purchased, or about to be purchased. Even the ladies of the house may come down to see anything so important as an addition to the stables.

Then, further up the pathway, standing on the bluff and overlooking the river, you will come to Brandon itself. Architecturally untouched it still shows the dark red bricks which were imported from England by Nathaniel Harrison, at the suggestion of Thomas Jefferson, whom Harrison knew at William and Mary College, where they were chums. It was Jefferson who designed and executed the house, for in those days, Jefferson was famous as an architect. He had not yet entered the White House to be third President of the United States.

In addition to Brandon, Jefferson also designed Shirley, Westover and Monticello, where he was living when he became President.

The house today is probably very little changed, inside or out, since the days of Nathaniel Harrison, except for the damage that was done by the Civil War, and especially by Benedict Arnold. He, it is said, used the blooded cattle and livestock in target practice for his soldiers, and tore down many of the farm places, even working some injury to the house itself.

But these things are forgotten today, and the bullet holes are hidden beneath honeysuckle and ivy. There are more blooded cattle, and Brandon remains a peaceful memory of the first fashionable days of America's picturesque social life. The slave quarters are now, as they were then, well built of brick; and there are little plots reserved for flower and vegetable gardens. In Harrison's time, there was a doctor, who gave all his attention to the slaves, and a chaplain



to help them with their spiritual and material woes. In fact, Brandon was famous for the care of its slaves and dependents and for the kindness shown them and the opportunities given them for happy living.

The old flowers planted by the first settlers, probably by Martin himself and perhaps Lady Ingleby, are still to be found tucked away in the more ancient section of the estate. If you find, in your walks about Brandon, butter-and-eggs, blue periwinkle, yellow jasmine, pink honeysuckle, you will take it for granted that the roots or the seeds for these were brought from England, by the first of the ladies who sailed up the James River to make their home in this strange new land.

The political and social people of importance in that century were guests at Brandon from time to time. There was a story told that one of the early presidents and his cabinet decided to visit Brandon, announced only by couriers a few hours in advance. Mrs. Benjamin Harrison, like the housewives of today, was somewhat upset about this, and after the courier had departed, hurriedly sent for her chef.

"What can we do! There will be thirty people for dinner, and we have no means of meeting such an emergency!"

But the chef, whose grandfather had served the first Harrison, was not at all put out by this, and rose to the occasion quite magnificently. "It can be very easily managed, madam," he said.

Mrs. Harrison afterward said she never knew how it was accomplished, but the President and his Cabinet sat down to a banquet of unequalled beauty and succulence.

There is a legend, perhaps true, in the annals of Brandon, that is still often quoted, that at one time, about 1637, the place was owned by one Richard (*Continued on page 43*)



HERE is garden magic, with ancient box and climbing roses—an enchanted green walk, that reminds one of Versailles, runs from the old manor house of Brandon down to the ancient landing on the James River.



THE approach to Brandon from the river front, showing its full expanse, designed by Thomas Jefferson and built of old red brick brought from England. This is one of the finest of the many famous estates in Virginia. Long sleeping on the lower James River, it has at last come to life again and relives its tradition of gracious and most generous hospitality.

THE living room of Brandon, of great dignity without austerity, shows the typical Georgian wall panels and classic mouldings. The furniture is antique Chippendale and Sheraton, and a fine Axminster carpet covers the floor. Here, as elsewhere in Brandon, we are reminded that really fine taste is ageless.



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BODDIS ATVA of the Sung Dynasty over a thousand years B.C., observing an ancient Chinese mirror which has been transformed into a modern diffused lighting fixture.

AMANAKA & CO.

Photo by Kurt Schelling

A HOME MADE TO FIT ITS PICTURES

The Magic Wand of a Hobby Transforms an Old-fashioned House into an Appropriate Background for Modern Art

By Anne Garth



Martin Vogel, Archit

LIKE many a well-mannered modern debutante, this home in Stamford is traditional and conservative without, and bubbling over with new ideas inside.

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A year ago, the home of the Norman K. Winstons in Shippan Point, Stamford, Connecticut, was a pleasantly typical example of well-mannered suburbia. Today, it is a distinguished instance of what we mean by "background." But let's begin at the beginning.

Both the Winstons have a taste for the Modern in art. They like the bold sweeping lines, the new conceptions, vibrant colors and the subtleties of balanced monotones. They feel that the Moderns have something to say—worth listening to.

For years they've been picking up here a picture, there a statue, here again a porcelain. Their tastes are educated, varied. They are enthusiastic gallery-goers, hence well-informed. What's more, they've a rare and mutual appreciation of modern art per se.

Occasional summers in Europe brought their harvest of art. More frequent trips to New York yielded carefully chosen masterpieces to their widening collection. . . . Their collection had "growing pains." The house was beginning to look cluttered. After all, you can't put a Degas, a Matisse, a Utrillo into a room wallpapered in Victorian plumes. At least, you can't without committing a crime passionel. That's what the Winstons began to think.

One morning last spring, as the breakfast coffee grew cold in the cup, they came to a momentous decision—a resolution which, if it didn't change the shape of their lives, at least changed its texture. They would do over the house! They would make it a home for the pictures as well as for themselves. After all, these were their main enthusiasms—though the Victorian wallpaper *was* pretty snappy— But you can't have your cake, etc. . . .

So down to New York they came. First to their architect, "Can you remodel it inside, right down to the ground? Even the radiators look out of place. . . ." The architect was enthusiastic; he'd begin on the radiators first.

Then to Modernage—and into conference with their decorator. "We want it to look neat and uncrowded, with a place for everything, and space for everything. Not too revolutionary—that'd detract from the pictures; but fresh and—comfortable. What do you think?"

Mme. Majeska, Modernage Inc., Decorator



CORNER of the off-white living room, showing, left to right: original paintings by Chagall and Matisse, and a bronze plaque by the sculptor Eisenstein. Color scheme is beige, chocolate brown, off-white, black; mirror accents.





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Photos by Rotan

THE bedroom is cannily divided into two living units by the low white lacquered bookcases, . . . sleeping quarters and sitting room. Color scheme is in tones of off-white, with dashes of bright blue and red. Pictures by Signac, Degas and Repin. Metal screens the radiators.

Architect and decorator fell to work with dispatch. Mouldings were taken down, floor plans changed, and even whole internal walls removed. Busy bright-eyed people hurried in and out with swatches of material and samples of wallpaper. One had to be sure that the carpet which picked up the tones of the Rivera picture on the wall wouldn't war with the Picasso on the next wall. One also had to know whether the pattern for the living room couch looked as well under the Marc Chagall flower painting by night as it did by day. . . . And presto, before you could say Jack Robinson, the house was done! And it's fetching.

Modern woods: macassar, ebony, pine panelling—modern fabrics: terry cloth, caracul, kokomo—modern accents: chrome, mirror and pigskin—all these make an interior as interesting and important as your first ride in an aeroplane. There is a sense of space, of tranquillity here, too; the modern masterpieces look at home. Their appeal doesn't take you by the ears as it would in a more blatant setting. It steals over you a bit at a time, till you feel at home with them. They *live* here.

The living room carpeted in chocolate brown, with off-white walls, has draperies of a rough woven beige woolen, striped horizontally in brown and white. A slender brown plaid design on soft beige covers one couch; a chevron de-

GLIMPSE of the living room, showing macassar ebony end-tables, chevron patterned couch, the modern draperies in brown, natural and white stripes, and terra cotta nude figure by Defiori. Coffee table with black top.

PINE panelling, vivid green, brown and white plaid circular couch, green leather-topped coffee table, books and more books, provide an articulate background for the Utrillo and Secqures originals. Brown Carpet.

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sign in straw color upholsters another. One chair, done in graded brown stripes on a natural ground of coarse-textured fabric, has wide comfortable arms, ample as end-tables (the modern version of the old-fashioned Morris chair). Two black mirror-topped coffee tables, a grand piano, a wall table and a pedestal for the terra cotta nude by Defiori, are all in smooth wood lacquered white.

End-tables of macassar ebony are handsome parentheses for the large couch. Copper moulding on the simple black marble fireplace complements the tone of the bronze bas relief plaque by Eisenstein. In this room hang a Pascin portrait, a Diego Rivera mother and child, a Picasso group, a Marc Chagall flower painting, a troubadour by Matisse and a still life by Vlaminck. The radiators are covered with a nice unobtrusive array of vertical white metal bars.

Knotty pine walls give the study a crisp air. Curiously enough, it is also intimate. A circular green couch reposes in one corner. Gay plaid of green, brown and natural tan makes a bright splash of color. On the floor, brown carpeting to the walls, a geometric modern rug; a white lacquered wood coffee table with a flippant green leather top for flowers and ashtrays; books in tiers to the ceiling—all this as a background for one of Utrillo's brooding Spanish streets and a fluid figure composition by Secqures.

The bedroom is a carefully blended study in white tones. Sunlight plashes in the windows on three sides, pointing up the varieties of texture. White lacquered wood makes the dressing table, the long low bookcases, the bed, the desk and occasional chairs. Iridescent pale *(Continued on page 44)*



THE workmanlike modern vanity is of white lacquered wood. Pouf upholstered in white caracul cloth. The bronze head of Mrs. Winston reflected in the mirror is by Noguchi. Iridescent blue salubra wall paper.



A LUNETTE over the door in the music room, painted by Ernest Peixotto—a fanciful subject, with faint Chinese influence. In tones of gray, brown and fresh, bright blue.

SOME PANELS FOR A QUATTROCENTO VILLA NEAR FLORENCE

Modern Murals for an Eighteenth Century Music Room

By Ernest Peixotto

Some years ago, Gardner Hale, that significant modern fresco painter, did the walls of the great reception room in a Quattrocento villa near Florence. This grand old house had just been bought by Mr. and Mrs. Timothy Mather Spelman of New York, and the large central room, so characteristic of the Florentine villas, was to be used as a library to house their thousands of books, whose rare bindings provide an admirable setting for Mr. Hale's superb frescoes.

These frescoes have been frequently reproduced and greatly admired, and much more recently, it was decided that the music room adjoining should also be decorated, and I was asked to undertake the work.

Just outside the city walls, beyond the Boboli Gardens, the Villa Razzolini stands on the long and narrow Via San Leonardo, which leads, between stately villas and palaces, out to lovely Arcetri beloved by poets and romancers. The villa has been a landmark for centuries and plainly appears in Vasari's frescoes in the Palazzo Vecchio. It is set, as so many Italian villas are, on a succession of terraces, which have grown, with the centuries, to great beauty and dignity. These gardens sweep down from the hill upon which the villa stands, toward the golden Arno and command superb views of the ancient city, with its domes and campanili outlined against the hills of Fiesole beyond. The green lawns are shaded by silvery olive trees and, with their flower beds, carry through the spring months, a weight of color and fragrance that is a part of the spectacular beauty of the Florentine hills in April.

The house itself is of a warm terra cotta color and overlooks a beautiful swimming pool put in, with other improvements, by the present owners. But, in its main characteristics, the house remains quite as it was back in the sixteenth century; the noble but rather austere rooms with their heavily beamed ceilings and terrazzo floors suggesting the patrician life of the Renaissance.

In the eighteenth century, however, a new wing was added and it was precisely this wing that contained the room I was to decorate. Its walls were perfectly bare with no architectural embellishments whatsoever. As we talked it over, we all agreed that, given the date of this new wing, a gay room in the style of the Venetian rooms of the eighteenth century, would be the thing indicated, a room to contrast with the grand sobriety of the library beyond.

We were given, my wife and I, the villino across the road, as our special abode and workshop, a charming old fifteenth century stone house with its escutcheons still over the door-









ABOVE and at the right are four of the murals, which decorate the Eighteenth Century room in the Razzolini Palace in Florence. They are designed from memories of Venice and the Italian Riviera. The backgrounds are vague gray, the middle distance a reddish-brown, and the water blue. The room is quite gay.

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ways and set in acres of olive orchards and vineyards in which the peasants were at work all day long. Here I made my sketches and cartoons and, when these were ready, we assembled a little band of deft Florentine workmen who knew all there was to know about moulds and plaster and gesso and paint, clever artisans who began to lay out, from my carefully prepared designs and cartoons, the big ornate panels moulded in plaster. While this work was going on, I painted the five panels that were to be placed over the doors and wall cabinets that contain beautiful Venetian glass, and the three smaller panels over the windows. The subjects were based upon sketches and memories of Venice and the Italian Riviera painted freshly on canvas which was later to be maroufléd to the wall.

When the panelling was completed, the walls were painted a deep cream color with the mouldings of a lighter tone and, between the double mould of each panel, a field of turquoise green. This color was repeated and intensified in the water that occurs in the foreground of each panel and the foregrounds themselves were all held together with a ruddy purplish tone. The result was a freshness of color and a richness of detail that made this room, in spite of its close harmony with antiquity, quite modern and gay. The curtains were of green and gold brocade, the furniture, though ornate, was rich and appropriate. Gilded Venetian sconces, placed in the large panels, light the room and, over the mantel, is a superb Venetian mirror, specially designed for the space and completing the ensemble.

A DETAIL of the panelled wall in the music room of the Palazzo Razzolini in Florence, showing the panels designed by Ernest Peixotto, the fine Venetian cabinet of glass and the famous French fans. Above this cabinet is one of the most beautiful of the Venetian murals, a series of which decorates the room, and on either side are the Venetian bronze sconces. The furniture is Venetian Eighteenth Century, upholstered in antique brocades of gold tones.

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A RIGHT angle of the music room, which shows the placing of the cabinets, the murals, the lunettes and the general scheme of furnishing. This picture is unfortunately posed, and, although the outline is interesting, as it gives an impression of the charm with which the room has been endowed, still the murals and the lunettes all seem much smaller than, in reality, they are, and the empty panels seem much larger. The rugs in the room are very fine examples of antique Oriental carpets in golden tones, and, where tapestries are used, they are in the warm hues, as are the fine old Italian brocades. It is a glowing room, with the quality of sunlight inherent in the decoration, where the yellow tones are in interesting contrast with the deep blue water in the murals and panels.



Rosenbach Co.

ARCHITECTURAL wall furniture like this Sheraton bookcase with drop-leaf desk, was the fashionable solution of the problem of housing books conveniently in Georgian England. Drawers and cupboards provided a variety of storage space, and everything was within easy reach of anyone at the desk.



THE problem of utility and convenience in designing a reference bookcase and desk for a physician is solved in the modern manner, but according to the same principles that motivated Sheraton and Chippendale. It stands free in the room, because the doctor's instrument cabinet is built back of the shelves.

BOOK BINDINGS WEAVE WALL TAPESTRIES

By Edward Longstreth

THERE comes a time in the lives of most literate persons when they collect more books than they have places to keep them. Tables, cupboards, end tables and window sills are full to overbalancing. It is time to build shelves.

The eye casts about for wall space where shelvage will be adequate and convenient, possibly even architecturally a decorative asset. In a room with a fireplace the answer is easy. The fireplace projects into the room leaving recesses on either side. These can be readily filled in with cupboards below, then half a dozen shelves with spaces above for decorative pottery—for no one wants books out of convenient reach either above or below until all other space is exhausted.

Of course there are many rooms now-a-days that have no fireplace. But as long as they have walls there will always be space for bookshelves. If the room is already full of furniture, the shelves can be built around some prominent piece, like a desk, or a comfortable divan.

As a matter of fact, the Georgian book cases designed by Sheraton and Chippendale were usually built above a drop-

WHAT might otherwise be a plain wall has become a decorative feature, with useful tall cupboards, an ornamental niche and colorful bookshelves. It might easily be part of a living room, but it happens to be a New York publisher's inner sanctum.

THE need for plenty of bookshelves need not mean the elimination of other wall decoration. In this case, a panel has been built into the shelves, on which is hung an old portrait, giving the wall much warmth and interest. The scene is an office reception room.

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AS A matter of convenience, as well as adding color to a paneled interior, these casual shelves are well placed. On the way up to bed, the invitation to take a book along is almost irresistible.—William F. Dominick, architect.



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Photos by Samuel H. Gottscho

leaf desk with drawers and cupboards below. These noble architectural pieces of furniture developed from plain convenience and necessity. Built-in shelves can follow the same general idea by being carried along the walls, leaving a niche where the desk fits in and carrying straight through overhead. When a desk is not wanted in the room, the inviting reading lounge is even more appropriate for a library assembled more for amusement than for reference.

The variations are almost infinite and sometimes human ingenuity evolves some very pleasing effects in rooms paneled to give an impression of antiquity. A stair leading from general rooms to bedrooms, passing a few shelves let into the paneling offers an almost irresistible invitation to take a book along for the delectably reprehensible indulgence of reading in bed.

Windows may become more of an incident in the room when they are flanked by books. A blank wall cut in two sections by a low double door may become quite an architectural feature when shelves are carried on both sides from floor to ceiling and run across the space between the lintel and cornice.

For the real book collector there is never space enough for books. He will carry his shelves from baseboard to ceiling regardless of convenience. But the books are easily brought within reach of a slightly determined bibliomaniac by the simple expedient of placing angle irons about knee high on the uprights, and handle grips a suitable distance above. Then with one foot on the iron as though in a stirrup and a firm grasp on the handle the reader can mount a moment, long enough to seize his coveted book with his free hand.

A wall of books with their many-colored backs of linen and leather gives the warm texture of a tapestry. It is a decorative value in itself that loses nothing by putting a panel in the center for a good painting, or leaving a niche there for a fine bronze or prized ceramic. If the volumes are really rare and valuable they should be placed behind glass doors which are bordered with green baize to keep out dust, but for the general run of books open shelves are more inviting and give fuller opportunity for the bookbacks to do their colorful best.

IN THE center, plain but well proportioned shelves above the dado give a decorative warmth to the whole wall in which the window is like a landscape painting. The desk is placed to get the best light and convenient access to the books. — H. T. Lindeberg, architect.

IN THE paneled room at the left, the book alcoves are shaped to harmonize with the French design of the room by Wm. F. Dominick, architect. The space below is used for cupboards which are secured with slip bolts and iron hinges.

It is not necessary to confine books to rooms. There is many a long hall that would be more pleasing if one side of it were lined with books. In this case, the shelves can be only 8 inches wide, which is the narrowest shelf that will be serviceable for the ordinary octavo volume.

In making shelvage in a living room or library, consideration must be given to the big books, the quartos and the magazines. These shelves may be from 10 to 14 inches wide. But if this measure is carried up to the top it will make shelves that are much too deep for small books, and the waste space behind the volumes is only a dust chamber.

The way around this difficulty is to make only your lower shelves a full depth. The upper two-thirds of the shelvage can be the 8-inch depth. This point of change will be about waist high, which is a very convenient height for the ledge that will result, a sort of reference table.

Sometimes a room will have one side that gives out on a view that is not very pleasing. There is no need for a full-length window. Bookshelves can fill the space of the whole wall except for a high window that will let light in but out of which no one in the room can see and into which no neighbor can spy.

It is not good for books to be put immediately over radiators because the currents of air carry a great deal of dust at this point and, moreover, the air is too dry. Bindings dry out and crack, the book falls quickly to pieces. If your scheme calls for books over an enclosed radiator, the books there should be those about whose welfare you are quite indifferent.

The distance that shelves should be apart is best determined by the books in the library that is being accommodated. Each case will have its own needs and a little measuring will decide this point. Of course adjustable shelves are best of all in a case where the accumulation of books is likely to go on forever and in all directions and sizes.

A word of warning about building shelves in a room you lease and do not own. Make them free of the walls so you can knock them down easily if you decide to move, because if they are built in and fastened to the walls they become the property of the landlord. One clever but peripatetic leasee had his books in uniform wooden containers, each unit about the size of a shoe box. He built his library walls with these literary bricks which were always ready to be closed up and moved.

Any built-in set of shelves can be made to harmonize with the decorative plan of the room if the upright pieces, the stiles, are designed as pilasters and the top given a molding motif that is taken from the period in which the room is furnished. Reference to period examples will give models that the carpenter or mill can follow and soft woods like poplar are easily turned and therefore produced at lower cost than the hardwoods. Chestnut, because it is softer, is less expensive to turn than oak which it very much resembles. If the shelves are to be painted they might as well be made of seasoned pine which is soft and cheap.



MODERN ROOM BY HOWE & LESCAZE, ARCHITECTS

Top photo by S. H.

Burlingame

THE enfolding of this wide alcove in the embrace of shelves that run around it like vines, enhances, rather than detracts, from its importance as a feature of the room. The shelves above the divan and picture are obviously inaccessible, but it is useful storage for books that are seldom in demand.

WHEN it comes to incorporating in shelves storage facilities for every conceivable gadget wanted in a modern living-room, the architect of today has best solved the complex current problem. He plans spaces for radio, a victrola and records, cocktail buffet and every type and size of book.

Rooms in the very modern spirit feature the grain of woods and may be more exacting, involving the selection of cherry, cedar and so forth. But many modern interiors can be suited with wood that is less expensive and painted in colors that go with the scheme of the room.

With an eye to the future, it is wise to have more space than there is any immediate use for. But the fun of the thing is that this whole subject is almost as broad as it is long and the ceiling is the limit. Take a ruler, measure your requirements, cast your eye around the room and take stock of your limitations; if you have read a few of the books you have collected you should be brainy enough to solve your own problem your own way. There is a lot of satisfaction to be derived from housing your library in such a way that you achieve the maximum accommodation with decorative improvement and economy of cost and space.



BEN-EDAR BLAISE, Dr. E. R. Cunniffe's prize-winning Kerry, has never been beaten. Imported from England when sixteen months old, he is now about four. Photo by R. W. Tauskey, Upper Saddle River, N. J.

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KERRY BLUE

This Thoroughbred From the Hills Near Killarney Has Become the New International Favorite

By EDWIN A. SAYRES

Secretary Kerry Blue Terrier Club of America

WHETHER owner or not, every man has his special dog; and every dog his day. The great tide of public favor lifts first one, then another to the heights of popularity. For a while the merits of the police dog were on every tongue; the collie, the bull, the spaniel, the German boxer, and the Sealyham each had his moment. Schnausers, Doberman pinschers, greyhounds, wire-haireds, Scotties, even our old friend the dachshund, were newly discovered by fashion, lifted to a new vogue. But how do these fashions come about? What sends the great surge of enthusiasm in its special direction?

Generally, it's the result of publicity through some important show such as that held each February by the Westminster Kennel Club in New York. A dog unfamiliar to the country or a well-known breed which has somehow slipped into the background of our affections will come off surprisingly well. He may not necessarily win, but if he excites favorable comment, the mass of public opinion begins to jell. And if he bears out his promise for a few years at succeeding shows, we suddenly awake one morning to find a new celebrity. Seldom during our generation in all this ebb and flow had a dog really new to the world come to light. That is, until the advent of the Kerry Blue.

He's a little dog, averaging about a foot and a half at the shoulder, but big as terriers go. He has a fine straight body, splendid quarters and forelegs, and a good brisket. His head is clean and long; his neck meets the shoulder without a break; his ears are carried on the side like scotties or wire-haireds. His thick coat is either light steely grey or dark blue like caracul fur. And underneath this coat, his admirers say, beats one of the gamest, most loyal hearts in all the canine world.

There is a look of breeding somewhere about this animal. Maybe it's in the dark intelligent eyes. Or maybe in the alert carriage of the head. But anyway, somewhere between the black toenails and the straight well-set-on tail, carried high, there it is.

During the decades that he and his progenitors have ranged the green hills of County Kerry, near the lakes of Killarney in Ireland, little had been heard of Kerry Blues outside the country. For over a hundred years, they had been pure bred in this mountainous section. Used for hunting badger and otter, for exterminating vermin, for herding sheep or cattle, they had always been considered a working and sporting terrier. However with the formation of the Irish Republic and the Kerry's adoption as the National Dog, they began to appear on the bench as a show dog and met with instant favor.

The first few came out at the Dublin show. The English fanciers were quick to realize their possibilities, if properly groomed, and the English Kennel Club provided a regular classification for them. Their rise to popularity was quick and sure and each show brought out an increasing number of entries.

BEN-EDAR BAWCOCK, another Kerry celebrity, is also winner of many shows. Note the sturdy quarters, deep brisket, clean lines of the body, the straight upstanding tail,—all earmarks of the champion.



Though there is some conjecture as to who imported the first Kerry to this country, it is authentic that their first appearance at an important show was in 1922. Two years later, they were sanctioned by the American Kennel Club as a recognized breed and given an official championship rating. Almost as discriminating as a First Family of Virginia, each Blue exhibited must have its lineage traced for three generations before the A. K. C. will recognize its registration.

Nowadays their appeal is not limited to tweedy gentlemen who smoke pipes and tramp the moor. Indeed, no. The wife of a prominent publisher brought two of the first of the breed over to this country years ago. Two matinee idols introduced them to Hollywood. An Indian Maharajah bought the terrier judged best in England last year. Large estate owners in France and Germany are buying them. And recently four Blues from one of the best Eastern kennels went to Reno, Nevada, in one shipment!

An amphibious retriever, the Blue does his stuff equally well on land or water. Full of a boundless energy, he will take all the exercise you can give him. So country gentlemen the world over are beginning to use him more widely for hunting all kinds of small game and birds or pheasants.

All dogs like nicely behaved offspring of your own are loyal and well mannered if brought up properly, Kerries especially so. Because of their unusually high intelligence quotient, they are easy to train, quickly broken to lead, to leash, to stand. Courageous and companionable with children, they are top-notch as guardians of the hearth.

Though willing and eager to battle unto the death for the master, Blues are gentle as new-born lambs around his household and easily managed. This quality, their alertness, and remarkable endurance have made them splendid watch dogs. In some parts of Europe they have even been used successfully for police work.

Like the caricaturists of Mr. Peter Arno's persuasion the Kerry Blues do not care for pomposity, pretense, or too much swagger—in other dogs. They belong to the debunking school of thought. Born with a chip on the shoulder, they will fight at the drop of a hat. For this reason they are more popular as country estate impedimenta than as pets for town.

When a Kerry wakes up in the morning, before he washes his face and gets properly combed and brushed for the day, he looks as most of us do—like the very devil. Say something between an undersized sheepdog and a discouraged airdale. But when the grooming is over—complete metamorphosis. There emerges a handsome creature completely unrelated to his former self.



THIS thoroughbred pup was caught as he fell over his own feet, in a snapshot by the author. Most Kerry puppies, like this one, are born with a very dark blue coat and black eyes which they keep till they're about six months old, when it can be determined whether they'll remain dark or turn a light grey-blue.

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Many an ambitious mother would envy the permanent wave he comes by naturally. His thick luxuriant coat must be trimmed regularly by experts, a somewhat thankless task as it grows in again very quickly. In Ireland this is not necessary as he is exhibited there in the rough. Even so he must have an occasional shampoo of olive oil or mineral oil to keep the skin healthy and to insure the abundance and silkiness of his coat.

With proper care, the Blue, Methuselah of terriers, will outlive any other class of his kind. Kerries at six and eight years old are often taken for young dogs, while other breeds are at the tottering stage. An eight-year-old Blue won the "Best of All Breeds" award at a recent Mt. Kisco show. He will frequently thrive at the ripe old age of thirteen, retaining his activeness to the end.

WHEN a Blue rolls out of bed in the morning, he looks more than a little tousled, but debonair like this pensive blue-blood. The unclipped dogs have a decidedly different personality which many owners prefer. This one, Bantry Beauty, owned by Mme. L. Soresi, is a celebrated show dog. Photo by Edwin Levick.



THIS full length portrait of Ben-Edar Blaise shows why he could win for the past two years in New York's Westminster Kennel Club Show and New Jersey's Morris and Essex Outdoor Shows. He has also carried off Best-Dog-of-All-Breed honors in Chicago, Canton and Columbus, Ohio, and Buffalo.



ECCENTRIC PLANTS FOR MODERN INTERIORS

How One Man Solved the Problem of Indoor Gardens for the House of Today

By Fay Thompson

A number of us have thought about, planned about, dreamed about winter gardens for the inside of our steam-heated fives. But the advent of the first winter winds usually finds us burrowing down into our winter diggings with a few heterogeneous pots of bedraggled ivy or philodendron.

However, up on a hilltop near Mt. Kisco, Mr. Richard Mandel has actually installed a winter garden in its perfect setting—his new modern house. Even before we go in, we catch a glimpse of shiny green leaves, bright scarlet berries, odd-shaped orchidaceous leaves—through the windows on either side of the glass entrance doors.

Entering these, we find ourselves in the Plant Room. This sun-splashed articulate room also serves as entrance foyer and indoor sun deck. Below the windows, white concrete abutments parallel the wall and hold a complete tropical garden at waist height;—still, starched looking aloes for height, crown-of-thorns with its tortured stalk and its spring display of pink blossoms, sempervivum with its ice-green flowers and meandering stem, Marata rosea with a burgundy light diffused through its foliage, the white-flowering peperonia, dracena amabilis, several dashing varieties of red berries and a continuous border of kalanchoe. The whole effect is distinctive and handsome.



DONALD DESKEY, DECORATOR

I, for one, have always thought that the irrelativity of grouped house plants in their ill-assorted pots rather offset their decorative value. But the built-in winter garden has all the force of cumulative effect, because it is planned in the design of the room. The gardener, who did the landscaping inside the house as well as out, has placed an enormous rubber plant at one end of this foyer. A couch and a chair or two in primary colors are the only footnotes to the decorative importance of the plants.

Before a glass brick window-wall on the second floor, cacti and other live greens produce a fantastic pattern. These cacti belong here, not seeming to pine, as most such plants do, for their desert homeland. There are one or two opuntias Burbank, whose leaves grow one on top of another; an aloe arboresense, two blue-green stalks, whose pointed leaves describe improbable semi-circles, drunk with their own weight; two crassulas with short fat leaves; an opuntia rat-tail, looking something like a back view of the head of the Medusa. The ornamental tails of the opuntia sometimes grow six feet long.

The living room provides two gigantic windows, which stretch almost the length of the house. The superb outdoor panorama of field and stream, which makes a changing mural silhouetted against the sky, serves as a background for another effective group, composed of tall spiny hair opuntias, with leaves shaped like slices of raw potato and those inch-long needles which get into your skin to bedevil you, opuntia Indicas, the sturdy plain spring cactus, sempervivum, sometimes called horseleek, and Marata rosea.

Cacti in the library flank the mirror. An adult dracena flowers placidly by the fireplace, and an odd variety of aloe holds its fragile spine straight above a coffee table. Marigolds bright as orange peel cock their heads above a round lafique bowl. Vases filled with pine and bayberry bring a country fragrance indoors.

Outside, the gardener's chief objective was to blend the house into its environs, to keep the beauty of simplicity and

THE varnished green leaves of a rubber plant tower against the eastern window of the entrance hall; at its feet, two dracenas, a crocus, a sansevieria. At the right of a wicker seat is the entrance door, and beyond that, the little waist-high conservatory of formal plants.

OWARD STONE, ARCHITECT



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Selby Studios

THE most dramatic point in the entire modern house is the window running the full length of the living room. Through this window there is a view of vast meadows and pastures, a lake beyond and a range of hills. Indoors is a group of tropical plants before the center panel.

avoid the stereotyped. Set on the highest point of a precipitous hill, whose base is defined by the gently geometric curves of the river, the house looks northeast across the water to thick woods. The eastern precipice of the grounds is banked into a half-ellipse. Bracketed by beds of flowering shrubs, this provides a grand private retreat and a most breathtaking view.

Looking through a living room window half hidden by plants, one glimpses a path ambling down to the swimming pool. Beyond, is the dressing room of the pool, obviously an architectural offspring of the manor, with a rock garden curling like a vast anchovy beside it. Outlining the sweep of the house itself, below the window line of the first story, is a trim hedge of small evergreens. Another row of clipped evergreens screens the kitchen sun-porch, which is above the entrance door.

Like the path to the door of the world's best mouse trap maker, the white gravelled drive to the door of the house has been well beaten down by the persistent feet of the



BEFORE the clear glass bricks of this modern wall, twin crassulas, an opuntia Indica and a dripping rat-tail cactus provide exotic highlights. On the floor, dracena amabilis and a pea-green caladium. The glass is pale translucent green and sheds a mysterious light over this corner of the house.

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THE antitheses of each other in height and texture, these plants show what judicious grouping can do. Between the plants, through the windows, there is the outline of the bathing pool and the concrete dressing room.


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REFLECTING in the mantel's mirror are two opuntias Burbank, providing importance for their respective corners. An aloe arborescens on the left. At right, the ever-present dracena, one of the hardiest and best house plants we have. This luxurious and inviting room is never without plants and flowers—the plants used architecturally, and the flowers on tables for fragrance and color.

world. From friendly interest and idle curiosity they come: aesthete, architect, decorator and neighbor. Even a few stray motorists passing by wander in, and want to know "if it's a model house and prefabricated." Incidentally, it isn't.

"Design for living," as a phrase, has been overworked to a state of nervous breakdown, but, as a building principle, it is just beginning to penetrate our national consciousness. As this latter tenet, what does it mean? In the opinion of the foremost Moderns, simply this:—that a house, like a bed or a knife or a powder puff, is a tool which should be designed as it is destined—for use and use alone. "Form follows function"; what-it-is-to-be-used-for determines the shape of the object. There is no gimcrackery, no trimmings superimposed, nothing to be confused with Modernistic; one of the reasons plants look so well here.

To date, one of our chief objections to the new housing theories has been that few of them, in this country anyhow, have been thought through. After the unit is built, what then? To many of us, the few Houses of the Future or of Today look as bald as a peeled egg, or as flat and unimaginative as gargantuan cigar boxes—even when landscaped conventionally. And inside, they often look unlived-in—even when full of laurel leaves, or calla lilies, or papier-mâché aspidistra. They nearly always lack animation.

Of course, every lover of a modern house and the new spirit of modern decoration with plants will want to know just how to treat these waifs from the desert. How do they behave indoors, and how can we (*Continued on page 46*)



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This corner grouping combines antiques with reproductions to very good effect. The little drum table is almost unobtainable in the antique. The cabinet contains an original Crown Derby china tea set in perfect condition. At Trevor E. Hodges, Ltd.

ANTIQUES OR THEIR COPIES—WHICH?

Although there is a sentiment surrounding old pieces of any period and a patina which becomes more beautiful with passing years—there is no merit in age alone. Mere antiquity in furniture does not make its design or its original craftsmanship good. And there are old pieces which, like some old people, we would not find pleasing to have around us—let alone copy them. But a fine old chair or table which is a museum piece too rare for ordinary private ownership may be so lovely as to invite reproduction. The copy can be a faithful likeness of the original in proportions and line, and the workmanship can conceivably be just as good.

Price is not always a guide to value. In fact, there are many cases where a genuine Sheraton piece can be bought in America for less than we could buy a fine copy. In Georgian days materials were dear but labor was cheap, whereas today it is just the reverse. The result is that if a copy must have considerable carving on it, the replica made today may cost more than the original. Moreover, our customs will let the antique come through duty free while the new copy must add forty percent of its cost.

When we have to consider the collector's value the cost is determined by the ratio between rarity and desirability. The Georgian era was a period of big business and products were associated with makers in a big way.

But considering only the intrinsic merit of furniture, pieces of the best design and finest workmanship, whether made yesterday or a century ago, are available to anyone of moderate substance.



In another corner of a show room at Trevor E. Hodges, Ltd., is a blending of three Georgian periods. The table is Heppelwhite, the green leather tub chair, side chair and mirror are Chippendale and in the original Sheraton frame is a combination water color and silk embroidered landscape in vogue at that time.



Courtesy of F. A. Jones

THE author invites you in to the 16th Century English farm house which she and her husband restored from its 1905 "improvements" back to ancient, oak-timbered integrity. "Battle", their Kerry Blue terrier guards the door.

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THE DISCOVERY OF YEW TREE HOUSE

An Ancient Cottage in England Comes Back to Life

By Maysie Greig

At the time my husband, Delano Ames, and I discovered Yew Tree House we hadn't the slightest intention of settling in the country. I had never lived in the country, I was firmly convinced that I would hate to live in the country. The country, to my mind, was a glorious place for a summer's day excursion or even for a weekend in perfect weather, but otherwise I had nothing but pity and contempt for those unfortunate individuals who did live there.

I had always lived in cities. I loved cities. I liked theatres, parties, movies. I liked noise and bustle. I even liked a good old London fog!

The fatal weekend in which my husband and I first saw Yew Tree House was spent with some fellow authors in the small attractive Hampshire village of St. Mary Bourne. One afternoon when my hostess and I were walking along one of those long green lanes that are such an attractive feature of the English countryside, she turned and said to me: "I suppose you wouldn't like to buy a cottage down here?"

"Good Lord, no!" I exclaimed. My voice held a distinct note of horror.

She laughed. "I know just how you feel. I felt that way too, before we discovered our cottage."

As she spoke she turned her footsteps down another lane. Reluctantly I followed her.

My first impression of Yew Tree House wasn't prepossessing. It had undoubtedly *been* an attractive place, but now it looked to me more like an old ruin than a farmhouse. It was *very* old. It dated back, she told me, to Tudor times, and I didn't doubt it! It was built of old bricks with a low tiled roof. Most of the tiles were moss covered and blue with age. The garden, you judged, had been lovely once, though at that time it was a veritable jungle of weeds. Weeds that grew right over your head so that you had to



THE drawing-room opens out on an old-world garden with brick paths and box hedges. The old Welsh dresser on the left contains a collection of antique pewter. The window curtains are Jacobean printed linen and the radiator is an honest admission of modern comfort.

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fight your way through them in order to reach the quaint old wooden bridge that went across the trout stream.

Standing on that bridge I had another view of the cottage. From the back it was even more attractive than from the front. Part of the structure of the roof had caved in, giving the house a broken back appearance, but this added rather than detracted from its charm.

We went in through the back door that opened directly out on to a wide overgrown lawn, and found ourselves in a large pleasant room with white-washed walls and an oak beamed ceiling that had been used as a kitchen. The original windows which remained were made of small leaded lights.

"What a shame," I said, "to have used this room as a kitchen. It would make a wonderful summer-drawing room."

"Ha, ha," she laughed triumphantly, "you're beginning to get the house reconstruction bug too, I see!"

"I'm not getting anything," I said indignantly.

The next room was attractive too, or at least I saw that it could be *made* attractive. At the moment it was ruined by a modern Manchester grate and the most atrocious wallpaper I had ever seen. The lovely old beams had been roughly plastered over and horrible linoleum laid on the old blue tiled floor.

There was another room downstairs, a small study. After inspecting that we went up one of the quaintest oak staircases I had ever seen to the second floor. This consisted of three large bedrooms and a small boxroom. There was a back staircase too, even older and more decrepit than the front one, and above this floor were two long low attic rooms.

"What do you think of it?" she asked, when finally we had left the place and were walking back towards the village.

"Well," I admitted slowly, "it *has* possibilities."

"And you'll take your husband round to see it?"

"Certainly not," I said decisively. "What would be the point of that?"

But I *did* take him round to see it. The very next morning. My husband has always been very enthusiastic about old English cottages. Possibly because he is an American! No sooner had he seen Yew Tree House than he fell in love with it. During the first morning we spent prowling about the house and grounds, he had the whole thing reconstructed in his mind's eye, and I must confess that even to my prejudiced mind it made a most enchanting picture.

OAK beams placed according to structural needs give a casual appearance to this end of the drawing-room. The rugs were made by the author and her husband. The bookcase by the window is set in a wide door frame.



The old kitchen was to have many more windows cut in it, and be turned into a garden drawing room. Two corridors were to be knocked into the front reception room so that it would have more light and overlook the stream. All the beams were to be uncovered, the modern grates taken out leaving the lovely old original ingle-nook fireplaces. The study was to be turned into a neat compact kitchen. The beams in the upstairs bedrooms were to be uncovered, more windows cut and the lovely old oak floors repolished. The top attics were to be turned into a study for me with a huge window cut at one end, from which you would get a magnificent view of the surrounding countryside. Last but not least, the boxroom was to be turned into a bathroom, for when we first discovered Yew Tree House there was no suggestion of modern plumbing or even of modern sanitation!

Oh yes, we planned it all out that very first morning.

"But of course it's impossible," I said, though this time my voice was less decisive. "In the first place it would cost a mint of money, and in the second place we don't want to live in the country."

"No, I don't suppose we do," my husband admitted, but his voice, too, sounded doubtful.

For the next week or so we played around with the idea of Yew Tree House in our minds. We talked of it at mealtimes, we talked of it when we should have been working, in fact we seemed unable to talk of anything else. In a curious way our town flat seemed suddenly to have grown much smaller. We felt p o s i t i v e l y cramped. The outlook too had become sordid and dreary. I couldn't help thinking of looking out on to green fields and flowering gardens, tall trees and a trout stream. I couldn't help thinking either of sitting at nights by a great roaring fire in a large ingle-nook fireplace, and I began to wonder if it *was* so necessary to live in town if one were a writer.

But finally, I believe it was Battle who decided us. Battle was a large over-sized Kerry Blue terrier puppy. He had so much vitality he nearly drove us insane. In five minutes he could make our small flat look like Nelson's flagship after the Battle of Trafalgar. We had bought Battle on an impulse from some Kerry Blue kennels on one of our drives into the country, during that period when we were cogitating over the purchase of Yew Tree House. We hadn't had him in our flat more than two days before we decided we *must* buy Yew Tree House. In fact so dreadful was the possibility of continuing to live in our small flat with Battle that we *(Continued on page 41)*



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UNLIKE the timber floors of the drawing-room, the floors of the dining-room-lounge are tile. Many of the beams built into the walls of this house came from the Spanish Armada washed up on the English coast.

THE author's room up on the top floor is reached by a narrow flight of twisting stairs. From its window there is a fine view of Hampshire hills. Its hanging lamp came from a Moorish palace, and the brazier below it was bargained for in an antique market in Madrid.

SPOTLIGHT!



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Edward Johnson, recently one of the principal tenors of the Metropolitan Opera House, is now its impresario. He was never merely a singer but an actor and musician and now, with his present responsibilities he is demonstrating the same qualities that would be found in any successful business man. He is a Canadian by birth, but he left college and came to New York for a musical career. He began modestly enough as a choir singer in order to get instruction in music and singing, and there were times when singing in male quartets at the Y. M. C. A. at five dollars made welcome money. It was not long before he became a soloist, a leading man in musical comedy, and on his way via Paris and the coach of Caruso to his goal—the Metropolitan.

Raymond Loewy is an important figure in the important new profession—industrial design. His love of simple lines influences the everyday life of millions of people, for his designs appear in their lipsticks, refrigerators, motor cars, and even the aerodynamic trains they ride. When he is not at home in his modern New York penthouse, he is on vacation in his Henry IV French hunting lodge. He divides his spare time between his two hobbies—speed boats and Irish setters.

George Ballanchine, who is the maître de ballet at the Metropolitan Opera House, is a native of St. Petersburg, as it was called when he was born there in 1904. He entered the Imperial Dancing School there in 1914 at the age of ten, and from that time he devoted himself to every aspect of the ballet including the study of the piano, the composition and theory of music and choreography. He has been a maître de ballet since he has been twenty years old, which shows the early development of a well organized mind, and he recently helped to found the Ballet Russe de Monte Carlo and the School of American Ballet.

BUSINESS MEN IN THE ARTS

THE LITTLE PIANO FOR THE MODERN APARTMENT

The Present Practical Scheme of Living Has Created a Demand for Smaller Musical Instruments

By Henry Bellamann

Little more than a year ago a revolution in the design of motor cars took place. All at once automobiles gave up the last lingering resemblance to horse-drawn vehicles and looked like automobiles. Even so, the change was tardy. Many of the appurtenances of living had surrendered to "streamline" and other simplifications nearer to expressive design. Pianos were the last of our major articles of home equipment to venture on new forms.

When we delivered ourselves and our houses into the hands of the interior decorator many familiar and loved objects went the way of the *what-not*. The decorator gave one horrified look at the piano whereupon the usual rejoinder was: "Very well, let it go. There's the radio, and we can have that in any period we want." It wasn't long until the piano began to be featured in museums.

When the motor-car changed its outer shell it actually improved its performance. Despite the head-shakings of piano makers it begins to appear that the piano has done the same thing.

Musicians have always deplored the upright piano. The artistic home-maker loathed it. There was nothing that could be done with it. It stuck out in the wrong places. Screens and drapes and other efforts at disguise only emphasized it. The very small grands did not solve the problem. The reduced sounding-boards and shortened strings yielded poor musical results.

And now look at them!

The most fastidious and exacting of decorators are hospitable to the new designs, transformed as they are in figure and in face.

One manufacturer features a spinet type that has an old-world grace and simplicity which sacrifices less of musical qualities than very small grands or small uprights.

A piano, to sound well, *must* have sufficient area of sounding-board to amplify the sound. Also the strings must be long enough to vibrate freely. The bass strings in tiny pianos are so thick that they yield only a tubby thump instead of a rich flow of tone. The spinet pianos are inviting musical instruments. Their design, suitable to the modern apartment or the small house, delights the decorator and the owner.

The still more radical "vertical" piano claims a rich salvage of the musical assets of the much larger piano. The designs are amazingly good. They have the engaging look of a grand piano, legs, pedal lyre and all, suggesting a large piano set in a niche. They take up as little as two



THIS compact little piano is Mathushek & Son's original spinet grand. It is an excellent piano for a small apartment, since it will fit into almost any corner and its size in no way detracts from its fine tone.

feet of space, measuring from the wall—less than an upright—yet no musical assets have been sacrificed to size or design. Nor is there anything freakish in the design.

The woods used for the cases of these new pianos are varied and unusual. Camphor wood, hairwood, zebra wood, boxwood, etc., all sorts of inlays, lacquers, insets of mirrors, bands of metal and the like. There is no excuse today for the outside of pianos to yell and screech at modern decorations surrounding them. The older pianos are as out-of-date as the silhouette of our late dear queen. Even those makers who cling to traditional (*Continued on page 43*)

IN THEIR new pianos, Baldwin & Company are featuring the Acrosonic, a suspension method which increases each note in the harmonic scale. The instrument below is not only attractive to the eye, but boasts a tone that is melodious to the most critical ear.





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THE Haddorff Vertichord is obtainable in many styles, including the modern casing, illustrated. It is noteworthy for its large sound board area, which is greater than that of a five-foot six-inch grand, and for its vertical stringing, conducive to economy of space and superior tone; interesting with modern decoration.





THREE more indications of the present-day trend in piano design. At the top, right, is the Musette, from Winter & Company. This instrument, despite its diminutive size, has a standard-length keyboard and genuine tonal beauty. It comes in several Period styles. Just below this is a baby grand by Wurlitzer, remarkable for its purity of line and warm 'cello-like tone. This graceful instrument is adaptable to almost any scheme of decoration. The small grand at the left is as mellifluous in tone as it is modern in spirit. The case of mahogany and walnut, finely veneered, makes it particularly suitable to Twentieth Century interiors. The Aeolian Company.

BLOW HOT—BLOW COLD

By E. R. Ward

New Principles of Air Conditioning How the Future Home is Likely to be Cooled

In all this talk of air conditioning, there has been too much emphasis on air. The problem is no longer confined to air alone. The most recent studies and latest developments show that health and comfort demand the adaptation of the whole environment.

A great many arbitrary estimates have been made as to the humidity and temperature of air necessary to comfort, but this year the old tenets are being subjected to a more scientific criticism. Only two months ago, a professor of experimental medicine at one of our universities shattered most of the old notions by showing that experiments and scientific method have completely changed the methods of conditioning man's home and office environment.

The over-emphasis on air developed naturally and logically in the history of air conditioning, all of which has been made during comparatively recent times.

Not so long ago, a salesman for a manufacturer of fans and an engineer were called into consultation by a number of printers. The new process of printing in color from three or four different photo-engraved plates bedeviled the printers with a new problem. Each color was printed from a separate plate and in a separate operation of the press—one color at each impression. But sometimes, after printing one color, the paper had to lie stacked overnight waiting for the next. Often a whole weekend would intervene between the printing of the first and second color.

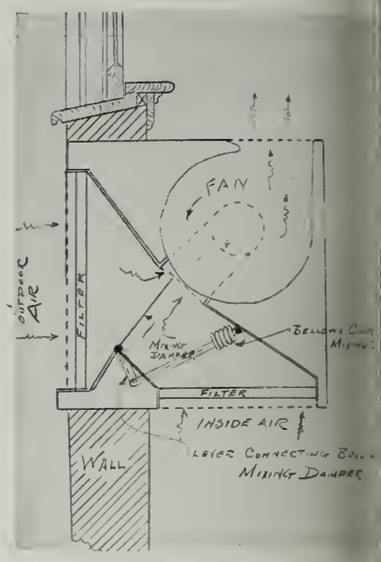
Meanwhile, the weather may have changed. During the first impression, perhaps the air was damp with fog. The run of the second color may have been made on a clear, dry day. The paper would expand under one of these conditions, and shrink under the other. The result was poor register. For good printing, a uniform air condition was necessary until the entire job was finished.

The salesman and engineer studied the problem and, to solve it, produced a box through which air, kept at a constant humidity level, was forced into and about the room where the paper was stacked.

This dramatic idea so monopolized the attention of engineers that others, seeking to condition dwelling rooms, failed to make a careful analysis of the problem of human comfort and health, leaning too heavily on the now known needs of paper.

At first, individual human reactions to the condition of a given room seemed to furnish a safe enough guide. No conclusion could have been more misleading. A very interesting experiment startled the pundits into a new appraisal of their methods and upset all of their old ideas about equipment.

A group of men were put into a room that had been especially built to make a test of sensitiveness to cold and heat. After the subjects had been there awhile, they were questioned as to their feeling of comfort. All agreed that they were chilly. But a thermometer measuring the temperature of the air registered 102 degrees! The thermometer and their feelings were in direct contradiction! Then they were told that, while the air temperature was far above a comfortable level, the temperature of the walls of the room was zero.



SKETCH of a new ventilating bo recently invented by W. Walte Timmis (Patent applied for). Fres air from outside enters through a filte on the left. Air in the room enter through bottom filter. The two air are mixed, and a fan blows the blende result through the top of the bo into the room, keeping the air fresh

While this question was under discussion, the conditions affecting the room were changed. Before long, they were again asked how they felt. This time, they were unanimous in expressing their feeling of complete comfort. A look at the thermometer showed that the temperature of the air was now only 55 degrees, while that of the walls was 80!

Thus it was shown that comfort depended not only on air but on surfaces, in fact on the whole physical environment. Heating pipes had been installed in the walls, so that the surface temperature of the experimental room as well as that of the air could be controlled.

The whole question of radiation is involved in an under-



A DRAWING ROOM in the British Embassy in Washington, D. C., which has no visible heating system. Steam pipes run just beneath the plaster in the ceiling, and the temperature of that surface is regulated for the comfort of those in the room regardless of air temperature.



Swiss Federal Railroads

tanding of the newest movement in air conditioning. The radiator, whose unightly multiple columns are familiar blemish in most ooms, throws off only about 5% of its available heat by adiation. The rest is distributed by convection, that s, the air circulates around he room and picks up heat by direct contact as it ouches the radiator in passng.

If, when walking by a tore window on a cold day, ou have suddenly felt the impact of a hot spot, projected hrough the window glass by an electric heater, you have eceived heat by radiation in dramatic form. No air touching he heater has touched you. The source is indoors, you are outdoors in the cold. But when you are in line with those nfra-red rays, which pass directly through the glass, you eel their warmth.

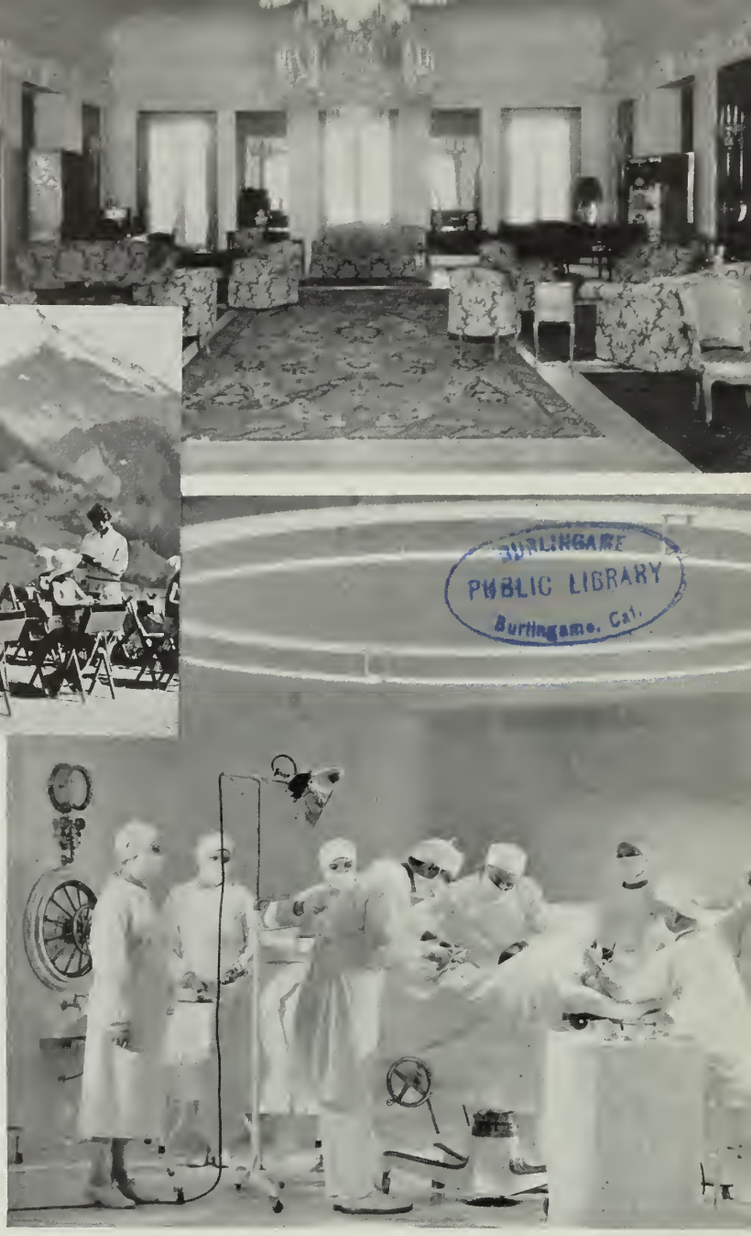
Now when you are in a room, there is a sort of balance f trade between your body and its walls. Either you transmit heat to the walls, or they to you. If the walls are cold, you give off so much heat you become chilly even if the air you breathe is hot. If the walls are hot and your body cannot hrow off enough heat to function properly, you feel miserably warm and "stuffy."

The strange part of it is that these principles, which we are just discovering, are centuries old. In the public Roman baths in the times of the Emperors Caracalla and Diocletian, the walls were piped and hot water was circulated through them to control the wall temperature. The temperature and humidity of the air inside the baths were made to conform as nearly as possible to the outer air.

Even today in Seville, baked in semi-tropical sun, the principal shopping streets are covered by canopies, and at mid-day the streets and walls are sprinkled with hoses. The evaporating water cools the surfaces, bringing the wayfarer a feeling of comfort though the humidity, cleanliness and temperature of the air is practically the same as in other streets where the exposed walls are hot.



A RADIATING panel, by Rayrad, covers the entire space below the windows in the extreme left picture, giving adjustable heat by efficient radiation, without any heating device being in evidence. The old-fashioned radiators distribute only about 25% of their heat by radiation, and the rest by convection. The hot wall or panel system, (which can also be cooled) heats almost entirely by radiation. In the school room, center, the heating panel can be seen attached to the ceiling, where it is out of the way of all objects that might interfere with maximum efficiency of radiation. With convection reduced to a minimum, the temperature does not vary two degrees throughout the room, and drafts are avoided. In the hall view, the heating panel is entirely concealed. It runs from the left edge of the picture, about waist high, to the middle of the console table.



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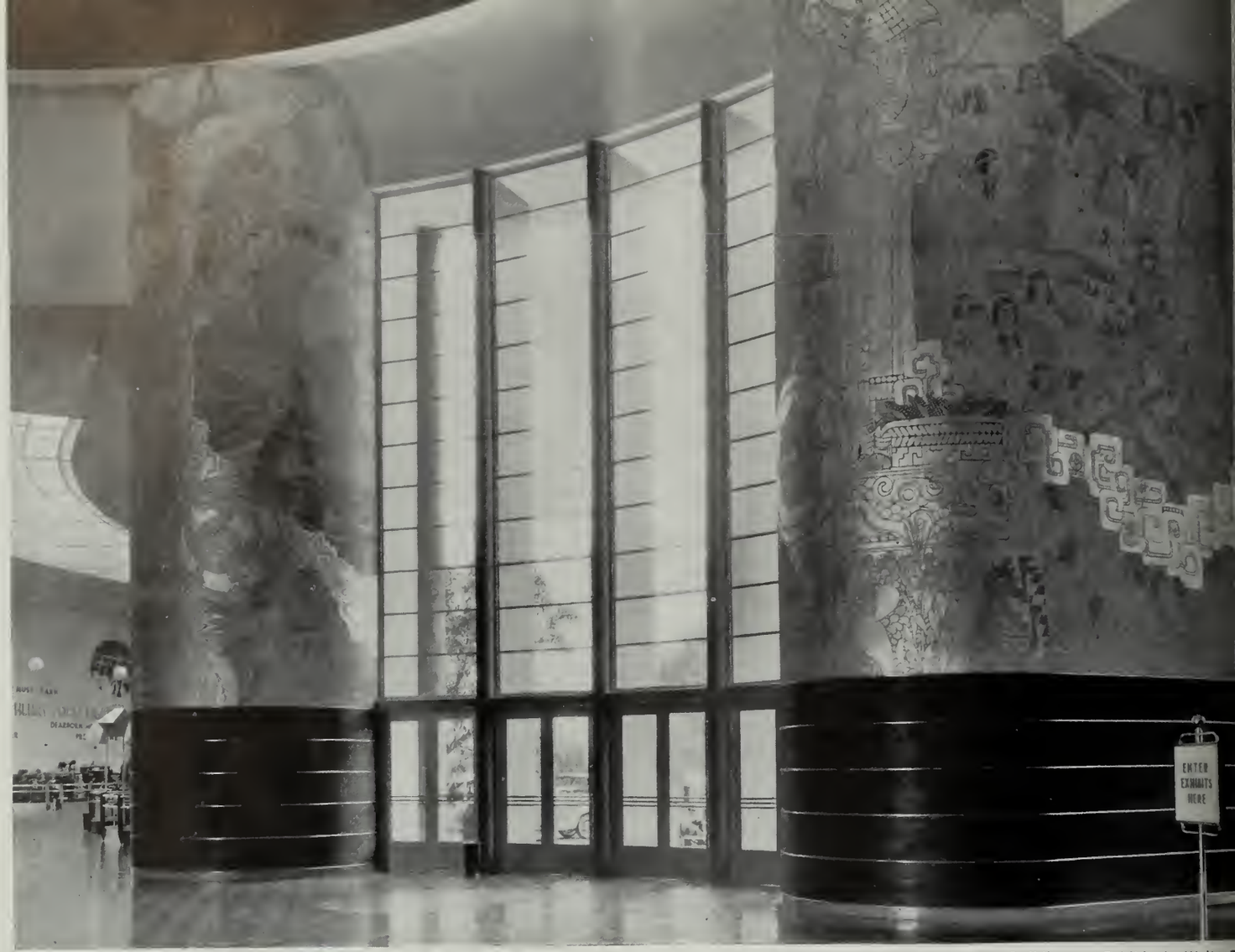
Metro-Goldwyn-Maye

THE naked children sitting at their desks outdoors in Switzerland are perfectly comfortable and healthy, because their bodies are warmed by radiation direct from the sun, whose hot infra-red rays are not altered by the cold Alpine air through which they pass undiminished. But in a mid-western hospital, there is an operating room in which air is "conditioned" according to the prevailing code, calling for 30% humidity and so forth. One out of every two nurses on duty only in this room have head colds. In the rest of the hospital, where there is no conventional air conditioning, only one out of nine nurses have colds. Accumulation of data like this is bringing evolutionary changes in methods of heating and ventilating.

Conditions that seem most comfortable in our northern winters are brought about when the walls of a room are heated to a temperature of 80 degrees—the temperature at which body radiation stops. It is the skin temperature at which the human body is most comfortable and efficient. The temperature of the air in the room is kept at 55 degrees so as to avoid body discomfort on going out of doors.

To bring about this state of affairs, panels have been designed through which hot water is circulated. The surface of the panel exposed to the room is flat, so as to give a maximum of direct radiation. Convection plays practically no part in this new scheme of things, in which the temperature of the air will not vary two degrees in any two parts of the room.

In private homes, the panels are let into the dadoes under the windows, or concealed behind the plaster of halls. In factories and schools, where appearance is given less consideration, the panels can be affixed to the ceilings or along walls which will not be covered with blackboards or other equipment. (*Continued on page 40*)



Charles B. Falls, painter of murals

Building and Exhibits by Walter T

DOORWAY looking out through the entrance rotunda to the patio of the Ford Building, San Diego. The door is flanked by two huge pillars carrying murals of the "Spirit of America and the Spirit of Asia."

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THE CASH VALUE OF DESIGN

The First of a Series on Art in Industry

By Walter Teague

Photo by John T. Moss



THE same oil burning space heater redesigned by Walter Teague. The cabinet is frankly presented as steel, and reveals solid and careful construction. Photo by Frederick Bradley.



A SPACE heater manufactured by the Gas Machine Company in its original form.

PAINTING and sculpture are art, but so is the making of kitchen sinks and pickle bottles. Mr. Cezanne and Mr. Brancusi are artists, but so are Mr. Smith, who makes refrigerators, and Mr. Jones, who makes rugs: not such disinterested artists, no doubt, but still artists. For the making of anything is art, and if it is made well enough it is fine art, and beautiful; if it is made badly, crudely, clumsily, it is worthless.

Many of the man-made things that fill our streets, our houses, our shops and our factories are works of art, good, bad and indifferent; and so are the streets, houses, shops and factories themselves. And this vast output of everyday art is far more important to the general run of citizens, has a greater cash value, than the minute fraction of the artistic total which we shut up in museums and picture galleries and visit, alas, so rarely.

Painting and sculpture can exist in a social vacuum, and Mr. Cezanne and Mr. Brancusi can wait on posterity for their reward. But Mr. Smith and Mr. Jones, who make refrigerators and rugs, can't wait on posterity to meet next week's payroll. They live in an economic system which expects every man to pay his own bills and their work must



A VERY modern group of kitchen utensils designed by Henry Dreyfuss for the Washburn Company. Photograph by Ruth Bernhard.

SWEEPING horizontal lines, elimination of unnecessary detail and substitution of organized design are in Helen Dryden's styling of the Studebaker "President."

THE "Diana." Wrought brass and polished chromium support this U-shaped bracket for a Chase light. By the Lurelle Guild Associates.



"COLDSPOT" refrigerator designed by Raymond Loewy for Sears Roebuck, responsible for raising sales to fourth in the country.



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NEO-CLASSIC glassware designed by George Sakier in the modern spirit for the Fostoria Glass Company. The transparency of the glass is beautifully rendered in this reproduction.

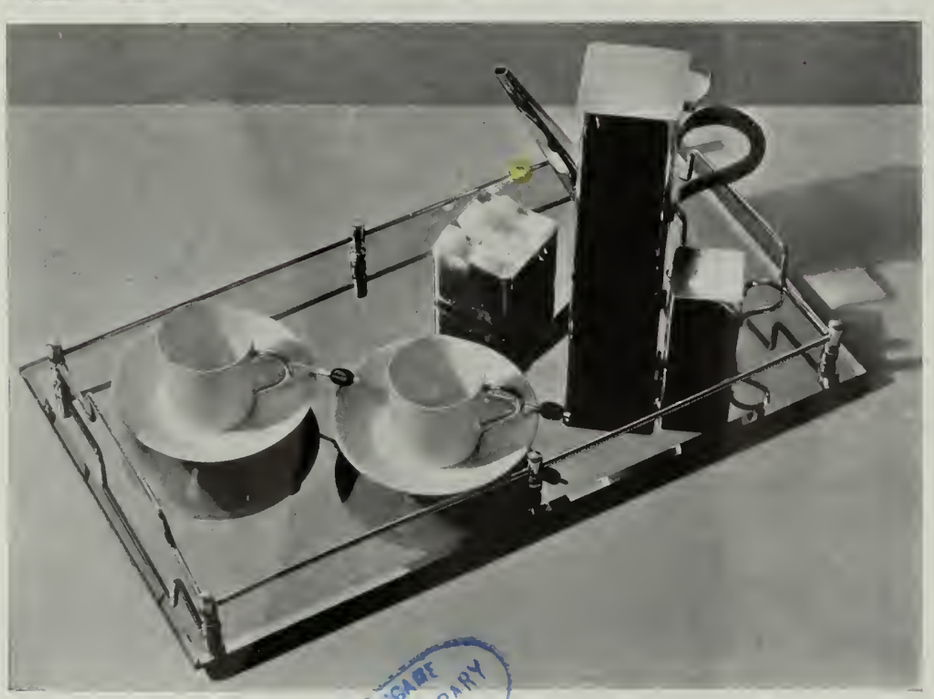
THE silver on this very modern table is designed by Donald Deskey for the International Silver Company. The glassware is also designed by Mr. Deskey, and is manufactured by Libbey Glass Mfg. Co.

have cash value, unless they are fabulously rich or heavily endowed their activities must be self-supporting. So the vast majority of artists, those who produce the enormous masses of everyday curbstone and fireside art, are under the painful necessity of making their art pay. The more it pays the better they like it, naturally.

When individual craftsmen did what factories do now, it was taken for granted that a good cabinet maker or a good cobbler should be more prosperous than a poor one. After having our standards all knocked galley-west for a hundred and fifty years by the onrushing tide of the Industrial Revolution, we are struggling to our feet to discover that the same rule holds: prosperity smiles on the job well done. It pays to turn out a well-made, well-organized, good-looking product, and this is just as true now that we are making our products by the million on an assembly line as it was when they were made one at a time on a workman's bench. (*Continued on page 48*)









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IF YOU ARE MAKING YOUR HOME UP TO DAT

ONE touch of modernism in your home will show the world you are quite alive to the spirit of your own times. For instance the three heads—Japanese, Madonna and Hindu from Rena Rosenthal—are done by a Viennese artist in satin finished metal and carved wood and would adorn a room in any period. The very unique and extremely modern lamp with the twisted base is one of a pair made from an antique Italian balustrade for Macy's Corner Shop. In the center is a Repeal Period bar set from Modern Mode Furniture Company; the ice bowl and dish by Kensington. Below, from Alice Marks, is an after-dinner coffee service of silver, which is slightly reminiscent of sky-scrapers in miniature. The very ingenious telephone table and chair wastes not an inch of space and is from New Mode Furniture Company. The glazed pottery horse with the confidential smile is by Sjunneson and one of several such pieces seen at Sweden House—any one of these well-conceived, skillfully executed models would distinguish a good room and reflect credit on the discerning owner. It is the added object which will renew your interest in your room.



Dining-rooms of two centuries



18th Century. A delightful dining-room with antique Georgian panelling and carved overmantel of limewood (complete room, $4500). The furniture—mahogany cross-banded with satinwood—was made by Sloane's own Mastercraftsmen who have given it the rich mellowness and authentic beauty of fine antiques: Sheraton three-pedestal table, $350; Chippendale ladder-back chairs, $49.50 each; armchair, $62; Sheraton sideboard with tambour panel front, $290. Exceptionally fine crystal girandoles, $180.

SLOANE DOES BOTH



20th Century. A dining-room with the exhilarating freshness of good "modern." The furniture is sane, calm, livable, and comfortable—the principles behind all furniture in the new Modern Furniture Department. It was designed expressly for Sloane and made by Sloane Mastercraftsmen—your assurance of good taste and permanency. There are ten pieces at $900, of which are shown here the dining-table, sideboard, serving-table, and two of the six upholstered chairs. The wood is Madrone burl and Macassar ebony.

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W & J SLOANE

FIFTH AVENUE AT 47TH STREET · NEW YORK

TABLES IN TASTE

ARTS AND DECORATION'S *Exhibition of International Table Settings proved a successful exposition of editorial ideals. It was the first in a series interpreting the magazine in terms of the luxurious and the elegant*

As MANY as one hundred and fifty-five people a day visited this exhibition arranged by Arts & Decoration in cooperation with Hampton Shops, who provided their main gallery for the showing, from November 22nd through December 21st.

The Wendel lighting did not make itself apparent to the observer until some little time had been spent in the gallery. Then one would suddenly realize that, though everything in the room was clearly and comfortably lighted, the light itself did not seem to come from anywhere in particular, being evident in effect but obscure in source. This is essentially the technique of Wendel who is the outstanding exponent of modern lighting ideas.

Each table was lit by a concealed spotlight recessed in the ceiling directly above it. Thus the table-settings, which were as much the theme of the exhibit as they are of private dining, stood out in a luminous way, while extraneous elements, such as floors, walls, chairs and ceiling, fell away in relative oblivion.

Visitors immediately recognized the possibilities of applying these lighting principles to their own homes. They realized at once the value in their dining-rooms of a beautifully set table lighted à la Wendel. It would first eliminate that prize household eyesore, the dining-room chandelier. The added feature would, of course, be a dramatization of the table for all evening occasions. Other uses for this lighting, brought up by various people who saw it, were,—illuminating fine paintings without the usual gadget attached to the painting itself,—lighting a library entirely through indirection, throwing light on whole walls of books in sequence, thus bringing about a built up *atmosphere* of light, rather than obvious concentration in lamps, wall fixtures and the like.

The exhibition centered around its Number One table. It was called "Southern Colonial Dinner," and recreated the charm and dignity of traditional Southern hospitality. Handsome Georgian plate, in examples of large scale, was displayed on mahogany sideboard and serving table. The silver in this setting was from E. Schmidt & Company, except the flat table pieces, from Watson Company.

The table was set for ten. The chairs were of simple Chippendale design with red leather seats, from Jacques Bodart. The tablecloth and napkins were of traditional white linen damask from Mosse. Service plates were all white, with border designs in relief, from Plummer. These are reproduced from the service found in Washington's home at Wakefield, Virginia.

Old Georgian silver place-plates, with gadrooned edges and engraved coats-of-arms, were placed upon the service plates. The scheme of this gracious table was completed with cut crystal water and wine glasses, and flat-silver of serene Colonial design.

Table Number Two was Scandinavian in its theme, and represented a skillful assembling of modern table things. The linen by Mosse was gray with a rayon thread, giving a silver lamé effect. A panel of antique mirror in a dull-silver scrolled frame (from Hampton Shops), acted as a sort of stylized sea in the center of the table. The Scandinavian table was completed in terms of Copenhagen place-plates, Georg Jensen silver, sparkling Sweden House glass,—and silver candles.

Table Number Three was called Buffet (Before Theatre), and promised an extraordinary form of entertainment, with its peasant linen, Crown Derby china, Georgian plate (International, and R. Wallace), and modern Swedish glass.

Table Number Four was something known as "Directoire Wedding." The keynote was white and gold, with shimmering McCutcheon linen, opulent Rosenthal china and centerpieces by Plummer, consisting of white-and-gold filigree baskets, supported by white bisque nymphs. These were filled with lilies-of-the-valley.

Next in the order of the program came a Mexican ensemble, with a Buffet supper in mind. It was carried out in peasant linen, gay Mexican ware (Pacific Clay Products), and other suitable touches.

The Italian Renaissance table, Number Six, was opulent indeed. Everything on the table was silver with few exceptions. Amber lighting by Wendel turned the silver into silver-gilt, by the artistry of light. A red brocade scarf also came to life vividly via Wendel. Even the water goblets were silver (Reed & Barton). Grand decanters were of Bohemian glass, from Orlik.

The French Table had an unusual cloth of white organdy, with appliqued border and medallions of white satin (Leron). The china from Haviland was unusual.

The Early American Table was entirely in old pewter from Israel Sack. Runner and doilies were of cherry red lawn. The centerpiece was a thick bunch of African daisies in the same red.

Other outstanding exhibits were: A crisp Modern setting in deep blue and ivory, with gardenias, arranged by Mrs. Raymond Loewy; a Russian table set by H. I. H. the Grand Duchess Marie and Princess Alexis Obolensky with silver from Rogers, Lunt & Bowlen, and glass from Lewis & Conger; the English Hunt Breakfast brought the sporting English touch into the exhibition, and focussed attention on Wedgwood china. Waterford glass (Ehrich-Newhouse), Todhunter fireplace appointments, a Venetian art Screen, and a fascinating array of antique furniture and accessories from Louis L. Allen, Wood & Hogan, and Jacques Bodart; an Outdoor table, with copper, steel and bone equipment, dried bantam corn and exotic vegetables as a centerpiece, all on a Florentine table from Guidotti; a Thanksgiving setting on a maple American trestle-table from Virginia Craftsman; a piquant Japanese setting for two, by Yamanaka.

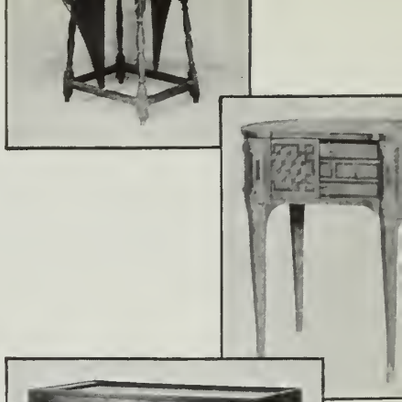
The *tour de force* of the exhibition was perhaps the Table of the Future, set in a brilliant alcove festooned in neo-classic draperies of copper fabricoid (Witcombe & McGeachin). The mantel was also neo-classic, there being a Greek-Key decoration, and pilasters of multiple glass tubes. The mantel and a truly amazing glass dining-table, were designed by Francis Vicovari, executed by Sanders & Company and F. & R. Mirror Company. Glass bricks (Structural Glass, Inc.) were used for fireplace facing and hearth. The table itself was set in silver and crystal from Steuben, white service plates (Olivette Falls), spirals and crystal ivy holders (Pitt Petri) and carved glass decorations by Harriton. Trailing Japanese ivy was used on the table and as mantel decoration.—N. C.

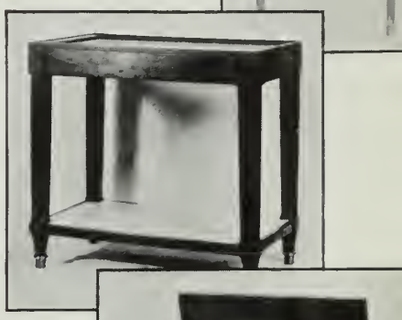
CAN YOU IDENTIFY THESE TABLES? ——→

Not a Game, but a chance to test your knowledge

CAN YOU:

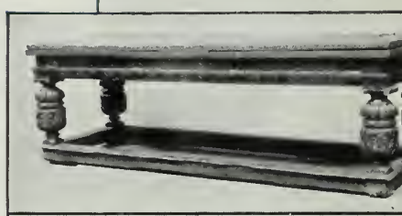
1. **Identify each of these tables as to the period and country?**
2. **Say in just what sort of a room each belongs?**
3. **Tell what types would go harmoniously together?**
4. **Select other furnishings and accessories which would suitably go with them?**
5. **Take any one as a nucleus and create a charming room?**

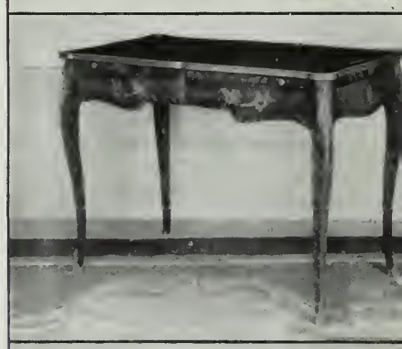






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BLOW HOT—BLOW COLD

(Continued from page 33)

In building new structures or renovating old ones, steam pipes can be put under the surfaces of the walls or ceilings, which are thus heated directly. This method of heating is excellent, but the cost now runs about 25% to 50% above that of the old method.

With the temperature of the walls under control, the air indoors can be kept at the same temperature and humidity as outdoors, except in extremes of weather.

For homes and offices, a ventilating box is desirable. It provides control over the changes of air and because the filter acts as a Maxim silencer, as well as a purifier of the air.

In cases where only the condition of the air in a room is concerned, there are ready-made, built-up units made for installation on window sills. But if the cubic content of your room is larger than the box is designed to condition, the result desired can only be achieved by speeding up the fan—and this makes an increasing amount of noise.

The problem of conditioning air alone is solved individually for each job when the most satisfactory results are realized. Suppose you want your house painted or your floors carpeted, they are inspected by jobbers who submit estimates on cost of the work. It is the same with air and heating requirements.

A unit with a slow speed fan which will clean and humidify the air and blow it into a room 18 x 22 feet, would cost from $200 up. If, in addition to this work, the unit also is required to heat the air, which adds steam pipes and coils to the unit, the cost would be from about $300 up. For accurate costs, each room must be inspected by a heating and ventilating expert who can make intelligent estimates.

In the case of installation for an entire house, the air is not conditioned by units in each room, but by a central unit, which is usually in the cellar. The conditioned air is then blown by fans through flues which carry it to each room. It is very much like the old-fashioned hot air heating that came into a room through "registers," except that now the air is not only heated but cleaned and well humidified. A new type of box has two inlets, one for outside air and the other for air in the room. These are mixed and blown into the room, maintaining in the inside air much the same qualities as those possessed by the outside air and minimizing the shock to the sinuses and mucous membranes of people who go from one environment to the other in winter.

The question naturally arises: how can this newly discovered principle be applied to the problem of making our homes more comfortable?

In cases of original construction, the walls of the building should be insulated against outside changes of temperature. Heating panels and their connecting pipes should be built into the walls. This does not call for any radical departure, for houses must have a system of piping for even the old-style radiators. The radiators merely disappear into the walls, not through the illusory make-believe of covering window ledges, but by being built in wherever desired.

In one window of each room, an air conditioner should filter and mix the air that is to be circulated through the room.

In the effort to secure efficient heat radiation for the home of the future, electricity is also being called upon. In experiments now being made walls are covered with paper into which are woven resistance wires, the heating element in electrical heating appliances now in use. Electrical heating panels, placed in the upper corners of rooms, are already in use. With them it is a simple matter to maintain a wall temperature of 80 degrees.

These, then, are the latest ways of applying the newest principles of conditioning interiors for the comfort and good health of man. Their beneficial effects can readily be imagined; their importance to our pleasure, our work and our general well-being can hardly be overemphasized. They are not based on guess-work, and are not as revolutionary as they seem, at first glance, to be. They are merely the result of recognising that not only the air but the whole environment should be conditioned, and that of the elements of this environment the surfaces of the room, which may radiate heat, or absorb heat radiated by the body, are the most important, since it is they which, in their former coldness, have made the human body radiate more heat than is compatible with its comfort and health.

THE DISCOVERY OF YEW TREE HOUSE

(Continued from page 28)

ired the Estate Agent that we would buy the house! So on the next quarter day my husband and I and Battle with all our furniture moved out of London to bury ourselves in the old ramshackle farmhouse in a small country village.

As I said before there was no sanitation, no water laid on, there wasn't even electric light. Hated it? Oh yes, we hated it like everything and loved it like everything. It was the grandest adventure I've ever had in my life! I have done many things—lived intensely, travelled extensively, but never have I done anything so absorbing and fascinating as the re-planning of Yew Tree House.

How old is Yew Tree House? This usually being the first question which is asked by those who visit it we have been at some pains to find the answer.

It is not generally difficult to discover the age of a church, an inn or a manor house, which are of sufficient importance to have been recorded. But the case of the small farmhouse is different.

By rare good chance a bundle of ancient legal documents was handed over with the deeds of Yew Tree House. They are a mine of queer information. One informs us that a gentleman named George Bates borrowed the sum of ten pounds on a security of Yew Tree House and two cows. It is a long document, laboriously copied out on vellum and dated 1699. It hangs at present over the fireplace in the garden room. Another deed, more recent, concerns a strip of land which forms a part of the garden. This land was purchased from a blind man who, it appears from a subsequent legal action, had not seen that the fence referred to in the deed encroached on part of his own garden. Whatever may be our feelings about this ancient swindle we are not ungrateful for it; for the disputed strip of land now forms the most delightful part of the Yew Tree House garden.

By these deeds we establish the fact that Yew Tree House was a bone of contention in the seventeenth century. Our next line of inquiry takes us back a hundred years earlier—to the Spanish Armada. The beams and joists of the Spanish ships which were wrecked were commonly used by the builders of that time, and can be recognised by experts. Most of the larger beams in the front sitting room of Yew Tree House are of this sort. The immense oak beam which supports the roof over us while we dine in our dining alcove and watch the stream running through the garden, may once have creaked and groaned upon the Spanish Main.

But there is evidence that the age of Yew Tree House goes further back than that. There is a map of the village of St. Mary Bourne, dated 1586. It is a map of the new and of the old houses then in the village. On it Yew Tree House is described as an "old" house. And that is just about as far back as we can get. If we assume that an "old" house meant to the cartographer a house about one hundred years old then we can safely assume that Yew Tree House was first built about the same time that Christopher Columbus was sailing for America. Being Americans we like to think so, anyway.

Actually Yew Tree House has no definite age. Or rather it could be described as a history of domestic architecture during the last four hundred years. We found the inner walls of the back part of the house composed of woven twigs and wattle, filled in with bits of ancient rubbish—a most primitive form of wall. Other walls were composed of hand-chopped laths, nailed on with hand-made nails. Half the windows were bricked in, a reminder of the time during Queen Anne's reign when there was a tax on windows. Before we stripped the walls, revealed the oak beams, replastered and tinted with pale primrose distemper, we had to remove layer after layer of floral wallpaper—in themselves a compendium of Victorian wallpaper design.

And now we have, at least in the kitchen and bathrooms, the most modern form of heat-resisting, waterproof composition wall-boards. Yes, the walls alone cover four centuries of ideas in building.

The house, as we found it, was a derelict, ramshackle farmhouse which looked as though it were going to fall down at any moment. It had been empty for nearly twenty years. Before that time it had suffered the usual fate of old houses a generation ago. It had

(Continued on page 46)

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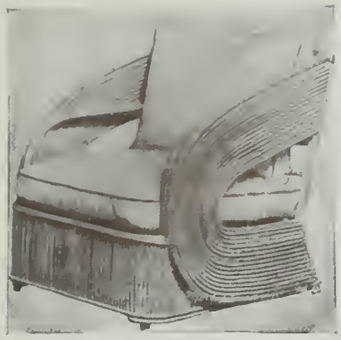
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TALKING SHOP

MR. ASTOR'S HOTEL—The St. Regis has always been the last word in luxury, even to including in its bag of tricks such items of standard equipment as silver-plated copper plumbing, and a solid gold dinner-service of I-don't-know-how-many pieces.

Such dazzling specifications are not enough to satisfy Mr. Vincent Astor, owner of the St. Regis. In pursuit of limitless heights in *grand luxe*, he has just brought about a complete and dramatic modernization, transforming not only the entrance foyers, salons, corridors and suites, but also the three dining rooms.

Principal among these, is the new "King Cole Room," a tremendous restaurant-bar created around Maxfield Parrish's famed painting of Old King Cole. The "merry old soul", as lighted by Wendel in this room designed by Anne Tiffany, comes at last into his glory. Walls covered in a violet-grey mohair fabric of large herringbone weave, are framed into vertical panels by polished copper moldings. King Cole is set into the side wall, over a thirty-two foot fluted copper bar, which occupies a narrow "balcony," balustraded in copper. Chairs and divans are covered in heavy crimson satin with bold woven stripes. The carpet is a dark, shadowy purple.

Indirect-lighting by Wendel flatters the room and the people in it. Walls, ceiling and floor are sound-proofed, so that conversation need not compete with restaurant clamor. Comfort is further promoted by scientific air-conditioning of the most up-to-date type.

The next rabbit pulled from Mr. Astor's plush hat, is the "Maisonette Russe," a famous resort *intime* of the Rue Mont Thabor transplanted to 55th Street. The instatement was performed by Mrs. Tiffany, with Prince Serge Obelensky at her elbow. It is entered through its own *entrance Russe* and lounge, decorated in a brilliant scheme reminiscent of both Tsarskoie-Selo and the Chauve Souris. Scarlet satin chairs are against snowy white walls. Murals show romantic couples in *droshky*-s drawn by flying steeds. The carpet is midnight blue.

The spectacular decoration of the Maisonette's main room, was inspired by the designs of Leon Bakst for the ballet "Scheherazade." The exotic color-scheme tears you to pieces but puts you together again. Magenta *faille* silk wall hangings are combined with details of vivid blue and dull gold. Divans are covered in felt, some in magenta—some in *vermilion*.

The St. Regis Oak Room, as modernized, is the quietest and most elegant dining room in the city. The old oak wainscot, which rises to imposing height, has been extended to obliterate erstwhile windows, and has been "pickled" to a modish blond tone. Indirect lighting is by Wendel. A modern carpet, and leather chairs, in horizon blue, mirrored folding doors at either side and wall-lights of Waterford crystal, complete the decoration.

BONS MOTS ON THE BOARDWALK—Talking about hotels, reminds me of the Traymore in Atlantic City, where the wit and charm of Mrs. John Kendrick Bangs, wife of the American humorist, are now lavished upon the guests. Mrs. Bangs is the hotel's official hostess. A gracious administrator of comfort, she is most visible in the afternoons, when presiding over her main-lounge tea table. Here she has served as many as *200* cups a day!

REPTILES FOR A CHANGE—Arthur S. Vernay is well known as an impeccable connoisseur of English antiques. His establishment in East Fifty-fourth Street houses a collection unsurpassed in size and authority.

Less well known perhaps, is Vernay the *explorer*. It may seem a big leap from antiques to reptiles. Nevertheless, Mr. Vernay has been collecting the latter most recently. Don't be alarmed though, for these are not to be housed in Fifty-fourth Street, but in the Museum of Natural History.

Mr. Vernay is an explorer by avocation. He has just returned from Lhasa, Tibet, where he collected two hundred and fifty specimens of rare plants, birds and reptiles. The expedition was undertaken for the Museum, of which Mr. Vernay is a trustee.

VICEREGAL RED—It is not every day that big-time history visits Madison Avenue. When the canopy-bed of Robert, Lord Clive, Baron of Plassey and conqueror of India, takes up residence with Messrs. Schmitt Brothers, *that* is news!—N. C.

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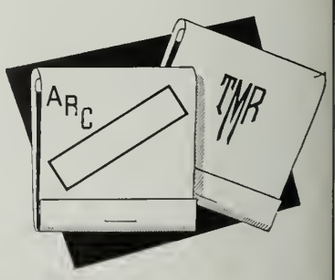


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RANDON

(Continued from page 8)

uiney, brother-in-law of akespeare's daughter Judith. his gives a quaint flavor to andon's proud list of mas-rs; without looking into the atter, we like to believe it.

The original house of small oportions was erected about e middle of the Seventeenth entury but it was not until e Eighteenth Century that e imposing central addition as designed by Jefferson, who ive the building five different oof and floor levels—an archi-ctural triumph. Jefferson also lded the porches; and he was e first of the American archi-cts to introduce the Greek rticos, which inaugurated e style known today as Plan-tion Colonial.

In 1926, Brandon was ought by Robert Williams aniel, of Richmond, a de-endant of the original owner nd a cousin of the Harrisons. oday, the estate numbers me 7000 acres, 1800 of which e under cultivation. And the rk red brick old house has a ontage of 210 feet. Of course, oday there are roadways. But, you *drive* to Brandon, you nter what is known as the ck door, for the front door, ith its great Grecian porch, ces the river. Of course, in e early days, all the guests me to Brandon via the James iver; the ladies arrived with ouffant skirts and the hand-me cavaliers came up the me pathways that one treads oday, with probably the same aleas blooming and the egroes singing in the slave uarters.

The Brandon dining room is ne of great dignity. It is at the ght as you enter, and has a reat store of fine family por-aits over the sideboard and bout the walls. In this room hung the valuable and quite mous portrait of Colonel arke, who was a very dashing erson, and an officer of great istinction. He had had the ood fortune to do a handsome rvice for Queen Anne of Eng-nd, who, after he returned to merica, offered him five hun-red pounds as a reward. This e gallantly refused, saying hat he would far rather have me small personal token rom Her Majesty. Apparently he Queen was deeply touched y this, for in time she sent to olonel Parke a miniature of erself, magnificently set in iamonds. This miniature is shown in the famous portrait hanging in the dining room.

Another prize picture at Brandon is the original Patent of Land granted by the British crown to Captain John Martin. There are still other famous portraits, one by Sir Peter Lely of the Duke of Argyll, and a painting by an unknown artist of the illustrious Mary, Duchess of Montague. At Upper Brandon, part of the old estate, there are some very fine antiques, among them, a Van Dyck portrait and a rare Chinese cabinet formerly owned by Anne Boleyn. A fan in this cabinet was used by Evelyn Byrd (Mrs. Harrison), when she was presented at court in England. These are only a few of the claims of Brandon to the superlative position of her owners in the days of affluence.

There are again Christmas festivals and hunt breakfasts and garden parties during the rose season. And the gardens are even more beautiful than ever; for, in addition to the little homely flowers of England are, today, the magnificent pecan trees from Washington's birthplace, climbing roses, avenues of rhododendrons, and the more modern flowers—tall white lilies side by side with the bright delphinium. It is a great and enchanted garden, worthy to hold the rare old treasure that is the house called Brandon, which has finally settled into a monument of the beauty and the dignity of early American life.

THE LITTLE PIANO

(Continued from page 30)

forms have so transformed the ebony coffin 'look that the grandfathers of the firms would not know them.

What do musicians say about these new pianos?

I think musicians would welcome anything that saved the piano from the scrap-heap. All musicians know that to love music deeply and derive the greatest pleasure from it one must in some degree make it himself. They hope the radio and all mechanical aids will stimulate the making of music and not smother it. But they do not have to compromise opinion on the new instruments. 'Like the motor cars, they have improved in performance.

It is an interesting turn of events that the designer of piano exteriors should today turn out to be first aid to Bach, Beethoven and Brahms.

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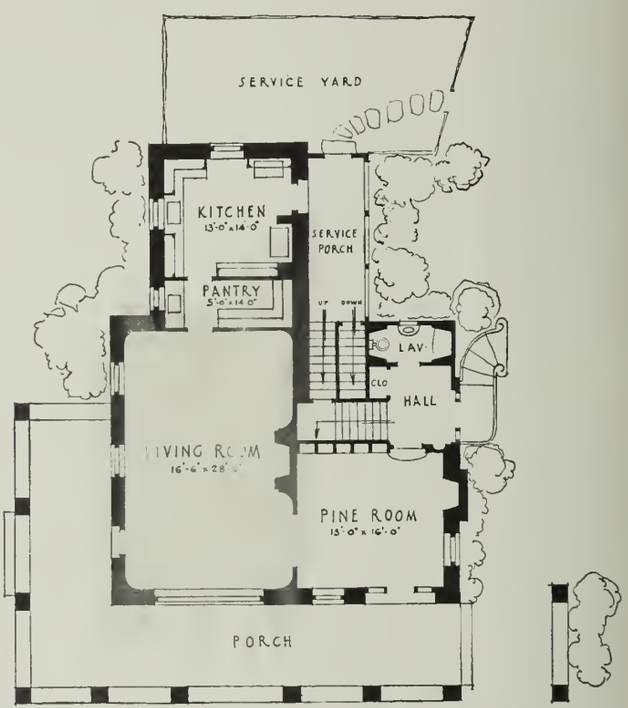


A HOME MADE TO FIT ITS PICTURES

(Continued from page 13)

blue salubra wallpaper gives a spacious quality to the whole room. White rough woven fabric hangs in straight folds at the windows, over white Venetian blinds. A white carpet has an enormous square inset of primary blue, with a vivid snake of red down one side. Horizontal bars of wide white metal screen the radiators, repeating the lines of the blinds above them. The pouf before the dressing table is white caracul cloth. Oyster white leather for the desk chair; off-white terry cloth for the huge easy chair, with off-white fringe and tiny blue piping. Oriental paintings by Signac, Degas and Repin grace the walls. A bronze head of Mrs. Winston by Noguchi tops the bookcase.

All in all, it's a rather marvellous house, with the full dignity of careful thinking through; every detail dovetails. Top to bottom, it's all of a piece, stimulating and exciting and full of new ideas. But underneath is another quality—a sense of the fitness of things. The decoration has what Flaubert called "le mot juste." And that is significant for the fortunate pictures and people who will live here.





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> "Today fewer living units exist in the country than we had five years ago. In that same five years families in America have increased by 2,000,000 . . . General business is getting better. Putting these two elements together, it is my prediction that **the next few years will see about a 60% increase in land and building cost. These last four years I have not advised anyone to purchase—the moment was not ripe; now I urge it most strongly."**

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THE DISCOVERY OF YEW TREE HOUSE

(Continued from page 41)

been modernised—in the style of 1905!

Our second job was to strip the walls. This was a bigger job than we had anticipated.

We made our new windows larger and more numerous than those of a Tudor house should properly be. In summer, when the garden is four acres of colour and delight, we do not regret this departure from precedent. Nor do we, in winter, deplore the radiators which give Yew Tree House a completely un-Tudor snugness and warmth.

There are two bathrooms, electric light, and—yes—a radio and Frigidaire. All completely out of keeping. But it is our theory that a house which has reached the venerable age of four centuries is not, like your jerry-built atrocities which line the arterial motor roads, dead as soon as it is built. It is a living thing which grows and changes, which moves and develops with the times. And if it has that strange evasive thing we call "character," it remains itself no matter what clothes it wears.

ECCENTRIC PLANTS FOR MODERN INTERIORS

(Continued from page 24)

make life pleasant and easy for them? Are they more thirsty on account of steam heat or less so than on the desert? How much sunlight can they bear, and what about transplanting?

It is a very curious fact that the cacti and their associates demand the least care of any growing things that can be brought indoors. They don't care a bit whether they are fed or watched over or given things to drink. They flourish in the desert air, where it is dry and hot and dusty; on the other hand, if they put out a fresh leaf they seem perfectly satisfied.

In a small conservatory arranged to furnish plants for house decoration, they are kept in pots and then grouped together to make a beautiful showing, in front of some window or group of windows. But there is no suggestion of bedding them through any season. They are always ready for use.

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THE CASH VALUE OF DESIGN

(Continued from page 35)

This is perhaps the most important and certainly the most heartening discovery that our post-war generation has made: in a world which gets 99.9% of its art machine-made from factories, a world whose economic system decrees that these artistic activities must pay or perish.

Some one in need of an alibi invented the libel that the public taste is always bad, and it has been used as an alibi ever since: to excuse abortive, ill-timed, clumsy efforts which have flopped.

And public taste is bad in fields of which it knows nothing—modern painting, for instance. Painting in the past century has been almost as remote from the general public as if it had been practised on another planet. Cezanne, Van Gogh, Gaugin, to all intents and purposes, lived in another world. But when Fra Angelico or Fra Lippo Lippi did painting that was of and for the people, they were completely understood and thoroughly appreciated.

Our public today vindicates its good taste in those fields where it hasn't been crippled by stupid education but where its knowledge is first-hand and adequate. Let a housewife go out to buy a new electric washing machine or a new gas range for her kitchen, and she doesn't have to be told which, in the price range she can afford to pay, is the best and the best-looking (the two go together). Or let a man go out to buy a new car or a new heating plant for his house and the same unerring instinct for the right thing guides his choice. This rule holds for all the great number of modern, mechanical products which form so large a part of our purchases today.

The public instinct for sound quality has led to an almost complete abandonment, by progressive manufacturers, of decoration and ornament on their products. The cast-iron stoves and other household appliances of a generation ago were simply crawling with ornament—wholly irrelevant ornament which had nothing whatever to do with the product or its use. Today our gas ranges, furnaces, refrigerators and washing machines are vying with each other in classic simplicity, a chaste perfection of line and form which represents the very highest standard of beauty possible in these mechanical utilities. They look exactly like what they are and like nothing else, they conceal nothing and pretend to nothing. Their designers have striven to reduce their functional forms to the simplest possible terms, relying on the fundamental aesthetic values of line, form, and proportion, and the inherent qualities of necessary materials, for the high order of beauty attained.

A long list of commercial successes can be cited in proof of this tendency to reward the producer of beauty that is obviously right. The automobile industry as it has advanced in the past ten years offers scores of examples. Automobile designers have felt their way cautiously, even timidly, because of the huge interests involved, toward the perfect functional form of the motor car. Each year or so some manufacturer, more discerning or more fortunate than the rest, has taken a step forward in the direction of good line, simple form, logical construction: result, his car enjoys a spurt in sales and sets a standard to be approached as nearly as possible by its competitors the following year. And some one or other of these competitors goes a little further in the right way, and thus diverts success to himself. By this hay-foot, straw-foot method of progression, spurred by the buyers' unerring instinct for the better thing, automotive design has crossed the great chasm that separates the sleek and graceful cars of today from their stumpy, angular, awkward ancestors of only ten years ago.

In the field of household appliances success has similarly rewarded the pioneers in good design. For several years various types of "space heaters"—stoves to our fathers—burning fuel oil, have been on the market. They heat a metal drum inside a sheet steel cabinet, and air circulating around this drum is heated and discharged through a grill in the top of the cabinet. All these space heaters were made to look very much like old-fashioned phonographs, and were even finished in an imitation wood grain. Although really sturdy and efficient, they looked unsubstantial and undependable. One progressive manufacturer had his heater redesigned frankly as a steel cabinet, in such a way as to reveal its solid and careful construction. A velvety dark brown finish, almost black, a judicious use of chrome accents, a skilful adjustment of proportions and lines, gave this new heater a beauty and at the same time an appearance of high efficiency that were wholly lacking in its competitors. As a result this manufacturer's business jumped to five times what it had been the year before—and this was still in the depths of the depression.

Next year most of his competitors had their heaters redesigned, and while the results varied in quality of course, all were an improvement on what had gone before. Through this increased beauty of the product the market for oil burning space heaters was expanded and every one benefited.

A manufacturer of gas ranges who produced a model of exceptional beauty—simple, clean, convenient, well proportioned—not only found his sales doubled and tripled, but he found that many high class dealers who had ignored his line before were now eager to become his agents. He too reaped the rewards of artistic virtue.

Equally impressive instances might be cited in the fields of electric refrigerators, washing machines, heating plants and office appliances, where there has been keen competition in the beauty of rightness. Large mail order houses, whose market is certainly an average cross-section of the population, have found it necessary to engage skilled designers to give more appropriate and appealing form to their wares. Most of the large manufacturing corporations are retaining specialists to supervise the design of their products. But one of the most interesting conquests of design is in the field of machine tools, a purely industrial product destined for factories only. Many machine tool manufacturers are giving great care to the appearance of their machines from a purely aesthetic standpoint, and they are achieving quite monumental results. Beauty pays from every angle.

The demand for improved design in our machine-made art has brought into existence a new profession known as industrial design. Because it is new and has made rather spectacular progress, a great deal that is foolish and sensational has been written about industrial designers. There are scarcely more than a dozen industrial designers in the country who have proven their ability by a record of successful accomplishment; these invariably are a combination of engineer, architect and hard-headed business man, serious minded, hard-working and not in the least spectacular. They have the artist's gifts and his spirit of devotion, but they have the practical procedure of a shop foreman. They know that temperament cannot be allowed to interfere with production, and that until a design is produced and in the user's hands it has no real existence at all. Their business is to make beauty a reality and place it in every kitchen, cellar, bathroom, garage and factory in the land.

The combined efforts of manufacturers, and designers, and of old Simon Legree Public who cracks his whip over the others and makes them step lively toward their aesthetic goal, are raising the standard of our common or garden variety of art with amazing speed. They are steadily reducing the proportion of ugly things that flow from the machines and increasing the proportion of things which will give us satisfaction and delight while they serve our practical needs. Slowly the streets and houses, shops and factories are filling with beautiful things; our eyes may become so accustomed to everyday beauty in time that we may learn to appreciate painting and sculpture again, and the museums and picture galleries may cease to be such lonely places. And Mr. Smith and Mr. Jones, who make refrigerators and rugs, may make enough money out of beauty to become patrons of their fellow artists who make pictures and statues.

An Invitation to All and Especially Decorators and Architects

Arts and Decoration **is preparing its next two exhibitions to be held in the main gallery of the Hampton Shops, at 18 East 50th Street, in New York. The first one will be devoted to Household Games and Divertissements. This should prove a very entertaining show, because of the enormous number of sprightly and original indoor-sports recently devised for home gambling. Timed to coincide with the winter amusement season, the exhibit will be from January 6th through January 25th.**

A showing of Decorative Fabrics, Carpets and Rugs will be from February 3rd through February 21st. We feel it will be very helpful to concentrate in one gallery all the newest things in these vital phases of decoration.

Readers of *Arts and Decoration* are cordially invited to attend these two exhibitions. For those who cannot manage to see the actual showings, we will endeavor to provide an adequate résumé in the pages of the magazine.

The Editor.

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I LIVE IN THE COUNTRY By Lily Pons



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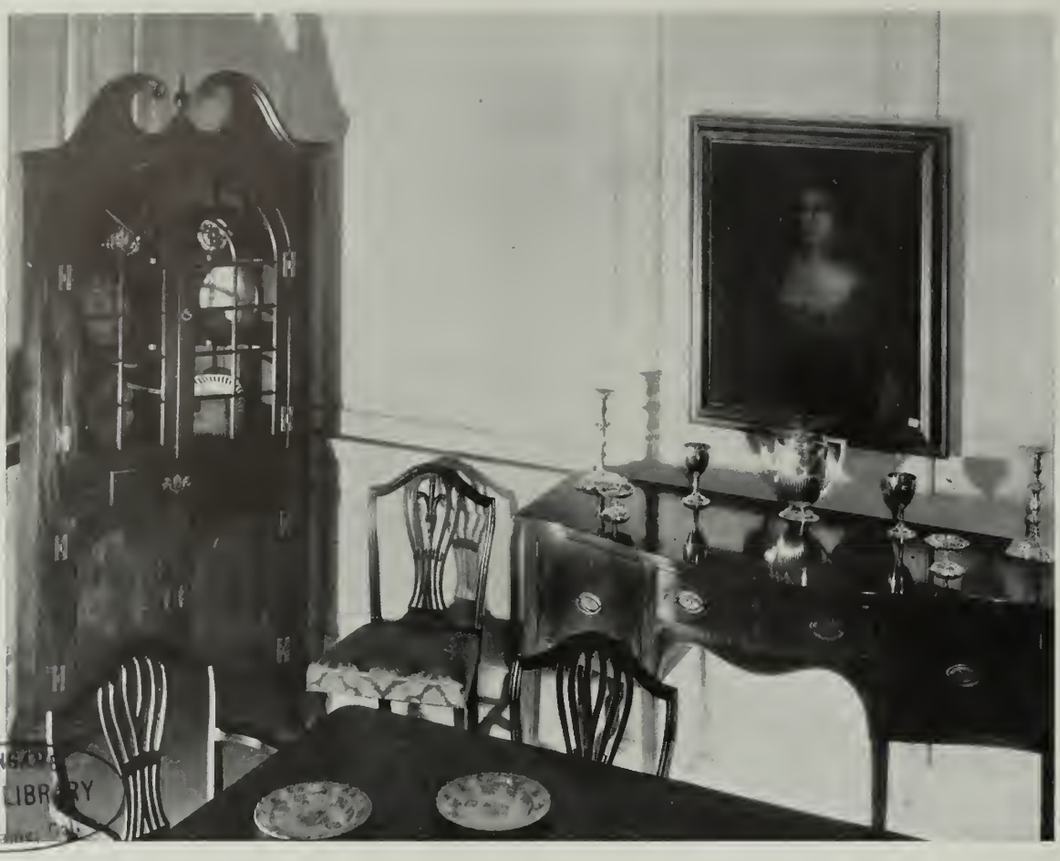
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Glasgow — Frank J. Forster, Architect

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THE vivid yellow couch which Mlle. Pons characterizes as "the world's most comfortable," her favorite seat, the red velvet footstool, and the "fat and funny looking" trio of painted saints hanging in the background give this comfortable living room an air of gayety and are a keynote to the vivid personality of this famous Metropolitan Opera star. The ancient beams give an air of dignity.





Gillies Photos

FRANK J. FORSTER, ARCHIT

PERCHED on a hilltop near Silver Mine, Connecticut, she found just the house she wanted, full of typical French charm and "all the American conveniences." Lower right, there is even a Norman tower for the entrance way. At left, the famous soprano puts her two pet turtles through their paces.

I LIVE IN THE COUNTRY

By Lily Pons

EVER since I was a little girl a long time ago in Cannes, I have liked to take walks in the country. I have adored the little wild flowers that dot the roadsides of southern France, the warm sun rising like a soufflé, without the sauce of smoke that cities always provide, the clean smell of clover.

Ever since Maman bundled me, at the age of eight, off to the coast of Normandy for a wintry visit with friends, I have liked the crunch cr-r-unch of footsteps on a frozen dirt road, the smell of apples ripening on the bough.

I like cities, too. However, one works so hard and plays so hard, especially in New York, that soon one begins to feel like a squeezed-up sponge.

Now I have a fourfold reason for living in the country. First, I like it. Secondly, Panouche, my very wigglesome Skye terrier. Again, the squeezed-up sponge feeling. And lastly, when I want to sing my head off even in the middle of the night, I can throw back my head and yell if I care to. I don't really *do* this often, but it's nice to know that I *could*.

Last year, when I came back from making my first movie in Hollywood, I began to look around for a house where we could live simply—Panouche, Maman, and I. We were all of us a little tired. We wanted a spot in which to relax completely: I wanted some place where I could practice to my heart's content, without being considerate of the neighbors or of *anybody*.

So last summer found us full of domestic plans, driving endlessly over the highways on the hunt. We looked at houses and more houses, palaces, cottages and estates. Heavens! How many we inspected! This



one was too exotic, that one too large, another too small. The poor perspiring real estate man was apoplectic. But what did Mademoiselle want? Mademoiselle was not much help: she just wanted to live in the country. By this time, we had driven practically all over Connecticut, but at the end of the rainbow—ever the pot of gold. My concert manager to the rescue; he knew of a house that belonged to a friend, which would be perfect for our menage. And sure enough—that house decided Mademoiselle on what she wanted. This was *It* in capital letters.

Down a hill and over a dale near Norwalk, Connecticut, is a nice country village called Silver Mine. A couple of miles away (as a rather fast crow flies) is a sharp turn to the left, a road along a brook, a few artists' homes, and a house on a hill that's mine. At least, that's what it became in my heart from the moment I clapped eye upon it. Mine.

It has nice neighborly neighbors, too. Already, I go very suburban, I am putting down roots. Mr. Russel Wright, the designer, has a place just across the way. I have made a number of friends down the road or up the hill, the kind of people on whom I can drop in without changing from slacks and sweater and my oldest shoes, and who come in to see me, too, when they pass by.

It also has a soul, my house. Outside, it looks like a Norman farmhouse of white brick and huge weathered timbers. Cedars and evergreens grow in neat curves beside the heavy old oaken front door.

Inside, too, the old oaken beams are visible; in the two-story living room to especial advantage. Here they've been white-washed once, then rubbed down to harmonize with the whole. (*For the room is a Provençal still-life nevertheless done with a modern technique.*) It is keyed to the real still-life over the mantel, which has tones of a blue-green, reds and browns. The walls are rough white plaster, as they are throughout the house. On the dark floors is a carpet, faded Aubusson in effect.

The most comfortable couch in the world, covered in a vivid yellow rough-woven fabric, sits in the exact geographical centre of the room. Behind it, a table supports my growing collection of old snuff boxes. These have been a hobby for years, and include the ones which belonged to King Alexander I of Russia and the Prince of Prussia, besides the two which Admiral Nelson and Lady Hamilton gave each other at the height of their grand affair. All of them are of the French Fourteenth, Seventeenth, or Eighteenth Centuries. But I digress.

Before this most comfortable couch, a long coffee table, and before *it*, a squashy red velvet footstool with long white





PANOUCHE, posing for ARTS AND DECORATION with his mistress done up in regulation country uniform, slacks and sweater. He is a clever and much-loved Skye terrier.

THE upstairs gallery, which leads to the bedroom, and houses her beloved Mousquetaires. Note the decorative value of the white-washed beams. The Victorian fringe visible in the background came from the plush splendor of the old Waldorf-Astoria.

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, Photos

AN UNUSUAL dining room in a high key. Victorian rosewood chairs and the wrought-iron supports of the refectory table are painted white. Walls pale blue, upholstery and table-top sea-green. A window, deep-set under an oak beam, is filled with red geraniums and ivy; a line of swans parades across the window shelf.

fringe. This is my favorite seat and just the right height. Here I can sit twisting the ear of Panouche sprawled at my feet; in winter, close enough to the blazing log fire; in summer, to watch the garden grow.

Under the casement windows which overlook the paved walled garden outdoors, is a vast circular baroque table of pale green with gilt scrolls. This is the carry-all of the whole household. Everybody puts her knitting or newspaper or music down upon it.

The fireplace, of rough uneven stone, has a raised hearth like the ones on which French housewives of two centuries ago used to cook. A white what-not holds thirteen pink seashells, a china cat and bric-a-brac deliberately Victorian. The seashells are for luck, because they are thirteen. I am really not at all superstitious, but half the good things that have happened to me have that number tied up with them. My radio broadcasts have always been in series of thirteen, my first performance in England was on the thirteenth, I was born on April thirteenth, the first three numbers of my Connecticut license plate add up to thirteen. Black cats I am fond of, even across my path, mirrors I have often broken, ladders I often walk under and nothing happens. But thirteen brings me luck.

A soft jade green screen repeats a tone from the overmantel picture. Under another modern still-life of the most exotic zinnias extant, rests a love *(Continued on page*

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UPPER RIGHT, another view of the living room, showing the fine wale red corduroy couch and the Gay Nineties pattern of the carpet. Lower right, upstairs bedroom, showing off the Gothic arches and heavy oak eaves which give this part of the house its unusual atmosphere.



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A MANET MASTERPIECE

This Painting, "Le Linge," Ranks as One of the Great Canvases of the 19th Century

"LE LINGE" has been called the greatest of the Manet paintings. It is one of the most alive pictures, and the coloring, of glowing blue and a snowy white, is indescribably brilliant and well contrasted. The mother's dress is all in blue, as is the baby's; and somebody's grown-up hat on the baby's head strikes a charmingly comical note. The baby stands knee-deep in a flower garden, and is helping to do the annual springtime wash. This painting is being shown with a group of great French paintings at the Bignou Gallery.



Photos by Rudolph Steiner

HOWE & LESCAZE, ARCHIT

A MODERN luxurious small house in West Hartford, Connecticut. The home of Frederick V. Field, Esq. First of all, this house is built with full recognition of the sloping hillside. It has a strong steel frame, which is one of the new fads for the modern house, because it is both economical and durable. The east, south and west sides of this house are of white stucco to deflect heat, and the north side is of blue stucco to reflect heat.

A NEW AMERICAN PHENOMENON— LUXURIOUS SMALLER HOUSES

A Survey of These Homes East, West and South

By Alan Jackson

You may remember that not so many years ago this country was struggling along not under a Depression but under what was known as a boom. Silent Cal was in the White House and nobody ever, ever passed a dividend. All this had a very interesting effect upon the way the country lived. America's architects, all of whom had spent four years at college, several more in the graduate architectural schools and, like as not, a handful of years in Paris or Rome, had no interest in building homes unless they were huge ones—Tudor palaces for the manicured lawns of Long Island or Spanish Renaissance extravaganzas for the palm-fringed acres of Florida. There was actually too much money and too much spending for architects to try to do anything else. If it wasn't a hundred thousand dollar palazzo, it was a bank, a skyscraper office or apartment house, a railroad terminal or a pretty Gothic job for a rich Eastern university. Nobody seemed to care that out of a population of 122,000,000 less than 500,000 had incomes of $5,000 or more. And yet this enormous group, that economists generalize as the middle class, neither very rich nor poor, also had to have houses in which they could eat and sleep and play and entertain. And no really good ones were being provided for them.

So this is what was happening to the United States. The very best brains that could create small homes for Americans were intent upon "building big." The building of such homes was therefore being left to more or less minor architects or to real estate developers whose only concern was to get rid of land at a profit. And so, very simply, the United States had virtually no decent small houses.

Now it is a current Pollyanna statement to say that the Depression was really a disguised blessing. But so far as comfortable, and even luxurious, small homes are concerned, it really was. The nation suddenly found itself with nothing to do. And whenever any business did occur the competition was terrific. The direct and certainly one of the greatest beneficiaries of this situation was the small house. Nobody was building skyscrapers or railroad stations and architects, probably out of sheer desperation, began thinking about small houses, began to realize that the problem of the small house is in many ways more complicated and more significant than the building of a forty-story cellular arrangement which passes as an office building. Europe had known this for some time but America didn't find out until recently. So the small house got its first break when architects, who are men trained


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THE ROOF, which of course in a modern house cannot be seen, is of buff-colored tile, and the trim of the entire exterior is battleship gray. The little free-hung stairway at the left is cast iron, painted battleship gray. It is delicately designed, but substantial, and leads up to the penthouse roof.

to think in terms of shelter and thrift, concentrated upon it.

But the small house was destined to get even a greater break. And this came from the manufacturers of building materials and appliances. It was, again, competition, Depression and the need of finding new outlets and, especially, new uses for their products that led the manufacturers into the field of small houses. And so you found companies like General Electric sponsoring a $21,000 competition for the design of a small house. This competition, the largest and most important of recent years, drew forth no less than 2,010 designs from architects, draftsmen and engineers all over the country. And why did General Electric Co. sponsor such a competition? Obviously because it is to the company's advantage to have homes built which employ the company's manifold gadgetry for small homes: electric ranges and washing machines, refrigerators and heating appliances, and lighting of all kinds. All this is to the company's advantage and to the advantage of countless other similar companies, but, most important, it also adds a heretofore missing touch of comfort and luxury to the small house.

As with the manufacturers of appliances so with the manufacturers of building materials. Again new uses for old products and the development of new products became the subject of intensive research. Possibly the greatest new material—hailed by Frank Lloyd Wright as a "supermaterial"—is glass. People can now live in glass houses and throw stones. Glass brick walls admit light and insulate but do not expose the occupants of a house to the stares of neighbors. A newly developed family of materials is the plastics which allows countless new treatment of exteriors and interiors. While all these developments have been going on, however, builders and architects have not forgotten the staunch stand-bys of all our building history—brick, field stone, wood. Laboratory tests have indicated that the day is not far distant when wood will be so thoroughly fireproofed that it will be acceptable as a building material even to the very difficult National Board of Fire Underwriters. And to many an American wood still seems traditionally the best material with which to build his home.

Of course, the development of these new materials brings up the question of modern architecture. For one thing, it is obviously ridiculous to try to build a glass brick house in an architectural style that was developed for a wood frame house. The acceptance of new materials must bring with it the acceptance of a new architecture that will take best advantage of these materials (the same thing happened, of course, when steel construction permitted the development of the skyscraper).

Now it is clearly not within the scope of an article like this to discuss that sturdy perennial —modern vs. traditional architecture, but a few general comments are in order. In the first place, it should be remembered that "modern" is a method of planning a house, not a tricky architectural style. Thus when your modern architect follows the late Raymond Hood's dictum, "let the house flow into the garden and the garden into the house," he is thinking of a house which opens freely into its surroundings, he wants large rooms and larger vistas. Thus he works from the inside of the house and the exterior is his last concern. Now a tradition in American architecture is Colonial. And it is impossible to build a "modern" house in Colonial style


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DETAIL of the house of the William Slaters at Montecito, California. This gracious type of Mediterranean home, which is steadily gaining way in California, offers a scheme for comfortable outdoor living that makes it one of the most desired phases of the luxurious smaller house. The stairway, very well handled, curves up, back of the retaining wall, reaching the terrace above, with its wrought iron railing, and grills hung with potted plants in Spanish fashion. The sunlight makes stirring pictures on the wall, a background for roses and honeysuckle.

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MRS. JAMES OSBORNE CRAIG, DESIGN

because Colonial by its nature and intent denies "open" planning. Our early Colonial houses were, for their time, as modern and functional as the best modern houses are today. They had small windows because our heating installations were poor, and because glass was expensive. The Colonial house was a logical solution of the problem of shelter at the time that most Colonial houses were built. In other words, Colonial was the modern of the late 18th Century.

Today, because of our new materials and our new facilities of construction, our conception of modern has completely changed. But it is significant that most of the houses we build today are still in traditional styles. The reason for this is obvious and human. In few respects is man so conservative as in his home. His house represents what is possibly the greatest investment of his life. He is wary of fooling around with something new and unfamiliar. And also he remembers the house where he was born and it is his nature to build along the tradition he knows best. Thus it is safe to say that the traditional house today is only

THE front façade of the Slater house, showing the closed porch below the tiled roof line, and the Spanish grill treatment of the upper part of the retaining wall. The concrete surface along the foundation is grilled for ventilation, and long ladders serve as trellises for the climbing roses. The house is exceedingly well placed, against the mountains in the background.

hs by Jessie Tarbox Beals



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in a small way threatened by the modern house. Fifty years from now the story may be different. This writer doubts, however, that it will be. One thing, however, is certain. It will not be the architects who will dictate that a modern style be the prevalent architecture of America. It will be the buying and building public which will decide. And although at the Century of Progress Fair in Chicago the public showed great interest in the exhibited modern houses, it went back home, for the most part, prepared to live in or to build a traditional house. America has only a few great examples of modern homes. George Howe in Pennsylvania, Richard Neutra in California, Edward D. Stone in Mt. Kisco, N. Y., and William Lescaze in New York and Pennsylvania have created shining examples of modern architecture. But the modernists are still a great minority. And the average American still prefers an average and traditional house.

On these pages you will notice examples of recently built American houses. You will note how they have taken advantage of their sites, how the Palm Beach house opens into the magnificent vista of sea and palms. In this respect, these houses have a modern feeling. But the traditional overtones are also present and gracefully so.

Probably the most important thing that has happened to our contemporary homes is not the injection of new and

THE house of Mrs. Charles Harrington Chadwick shows the trend for luxury in the medium-sized home at Palm Beach—and luxury at Palm Beach means either the sea or Lake Worth, Royal Palms, poinsettias, hibiscus and the wonderful Alamander vine. The Chadwick house is built with the greatest simplicity of constructional line, and the living room opens out to the loggia, with its huge Moresque arches. Beyond is the patio, with Spanish wrought iron railing and more palms and flowers. Treanor & Fatio, Architects.

Photos by Samuel H. Gott







A LITTLE house recently remodelled in Alexandria, Virginia. The upper left corner of the page shows the old house centuries old, in fact. The upper right shows the addition of brick fence and an old Southern gateway and very smart new blinds, with a modern Venetian blind beyond. Not very much has been done to this house, except on the interior. Yet it is definitely a new small house. Inside, the heavy beams have all been left, but the kitchen has been brought very much up to date, and the plumbing is equally of the modern trend.

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more reasoned methods of planning but the happy circumstance of price. Labor conditions vary in different localities and this of course greatly affects the average cost of houses (labor may be said to account from forty percent up of the total cost of a house). But it remains a fact that the citizens of today may purchase a much better house for less money than their parents paid for the house they bought. The main concern of the Federal Housing Administration in Washington has been to reduce the cost of financing small houses. While FHA's activities do not necessarily apply to what we have been referring to as "luxurious" small homes, they have had a strong tendency to lower financing rates for homes of slightly greater cost throughout the land. It should certainly be one of the American public's greatest hopes that the day of the wildcat speculator (who was directly responsible for skyrocketing land and building costs) is doomed. As an example of this note that the whole trend of the building industry has been to lower the cost of labor and to develop cheaper materials. The result has been that the cost of the average small, comfortable house has dropped from ten to twenty percent during the last ten years. Add to this factor the already mentioned fact that America's best architects are now seriously considering the problem of the small house and you get a grasp of this particular facet of American building. In Washington, Mr. Roosevelt's Cabinet members devoutly hope that a building boom will shortly speed the country to recovery. If such a boom occurs, America will be in a position to build better houses than it has ever built before. And at comparatively low prices. The direct beneficiary will be the American public which today is already getting its first taste of what a really good small home can be.









THE paved cloister that circles the Italian courtyard overlooking Manhasset Bay is appropriately furnished with chairs and tables of peasant inspiration, combined with wrought-iron fixtures and interesting pottery.

BELOW and at the right are glimpses of the center of the courtyard, with the arched cloister hung with vines, and an antique Italian fountain in the center, with plants and old pottery in every available angle.

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BEHIND BRICK WALLS

A Little Italian Garden Flourishes in Long Island

By Raymond Paton Sloan

Out of a clear Italian blue sky came the inspiration, unexpected and tantalizing, its origin, a never-to-be-forgotten excursion through the hill-towns of Italy. For who having once envisioned old Siena lying regal behind its brown walls will not recall the fascination of romancing on what lies within grilled gates?

An Italian courtyard on the north shore of Long Island! Strange it sounded at first, yet with constant repetition less remote, and highly alluring. So it came to pass that connecting three separate units of a home overlooking Manhasset Bay—the main house, a large studio and bunkroom, and a four car garage—brick walls took shape enclosing a cobblestone court encircled by a cloister.

How true the old saying "Walls do not a prison make", particularly walls of hand-made, imported brick, their rich reds and terra cotta tones made softer through years of exposure. How differently too, these bricks appear in their new setting than as originally discovered in the crumbling remains of a forsaken Connecticut homestead. Once in place and carefully treated to a thin coat of whitewash to veil but not obscure the warm, brick shades, they lent at once a mysterious air, inviting closer inspection.

A little window protected with an iron grille in the massive oak door invites the first real glimpse of all the wonders that lie within. But better pull the long wrought iron bell handle and see what happens once a bit of Italy is transplanted to Long Island.

Inside, the walls form a passageway roofed with wooden beams made to look gray and weatherbeaten. The flagstone flooring was selected with terra cotta predominating, but with sufficient gray, or slate color, to tie in with the beams overhead. Creamy gray cement pillars form the arches, neutral in coloring, yet possessing a feeling of warmth. To insure variety two different designs were chosen and used alternately, a plain column with decorated top, and a decorated column with plain top and base.

Despite the strict attention to details a tiresome expanse of wall might have resulted were it not for small openings placed at frequent intervals, admitting light and air and affording brief but enticing glimpses of rolling lawn shaded by towering pines. Iron grilles affixed on the outside provide adequate inner shelves for pots filled with ivies.

It was inevitable that somewhere provision be made for a semi-circular niche painted in light blue in which to mount the figure of some patron saint. A right angle turn in the passageway afforded just the spot.

All this is merely background. It is the courtyard which impells—a gay Italian courtyard with its cobblestones interrupted by brilliant portulaca growing undaunted under the devastating tread of feet and with its center fountain flanked by pots of bright geraniums.

Even the copper water jug stands alongside waiting to be filled, strangely familiar in surroundings far removed from the little shop facing the marketplace in Siena where it once hung with many others brought for *(Continued on page 49)*



THIS obliging betta swam right down the side of his tank to have his picture snapped for ARTS AND DECORATION.

TROPICAL FISH

Their Decorative Life and Times

By FAY HINES THOMPSON

THE most attractive form of boondoggling to come over the horizon yet is the care and feeding of tropical fish. They are expensive; they are a nuisance until you fit them well into your life; they require almost as much loving care as your own children at first. But what fun.

The vogue which began quietly several years ago, these days has become a craze. Already a bunch of amateur Isaac Waltons have produced a small magazine devoted to their varieties, behaviour, and care. Plain people with a knowing eye are brewing miracles of indoor decoration with sub-tropical fish as the main ingredient. And decorators are going high, wide, and handsome on the subject.

The Victorian goldfish bowl has become the chandelier tank. One enthusiast we know actually has a bullet-shaped aquarium, open at the top, pendent by black silk cords from the middle of his bedroom ceiling. A cluster of long crystal prisms extends from the ceiling down into the water; these are ground so that the light they convey refracts only from the tips onto the swishing brilliance of a Siamese fighting fish.

The nature lover who used to have his troubles peering in vain beneath the lily fronds of a rock garden pool for some signs of life need now only sit back and regard the living room wall to see a mural of flashing changing piscatorial beauty. While smoking his pipe peacefully indoors, he can watch his hatchet fish cavort, with their double chins and slightly pop eyes for all the world like an apoplectic major in a Peter Arno cartoon. Or the wide-black-striped leporinus nibbling at the plants (he eats 'em) or hiding his head in the sand like an undersea ostrich and busily shooting up clouds of sand with his gills (he does this when frightened).

One householder we know has an enormous rectangular tank which he sets on a tall pedestal at eye level against the

ENTRANCE Hall panel in the home of the decorator, George Frelinghuysen, Jr., showing the beguiling possibilities of built-in marine aquaria when planned with a canny decorative eye.

Selby Photos



ONE of the most popular forms of built-in aquaria is this over-mantel tank in the home of Mr. and Mrs. Eduard Usoskin in Great Neck, L. I. Designed by Tulsa Lee Barker as both a land and sea scape, it relies on trailing Spanish moss and a partly rock garden effect as well as tropical undersea plants.

AQUARIUM BY LEWIS & CO





LEWIS & CONGER

THE land and sea aquarium which Mrs. Barker designed for W. and J. Sloane's House of Years. Here are vallisnaria, cryptocoryne, cabomba, pigmy lilies, and anachris to keep the water oxidized. And above—a landscape of moss, branches, and leaves.

dark eggplant wall of his dining room. Platys (moon fish), red, blue, black, gold crescent about the size of goldfish dart about between the trailing under-sea plants and feathery grasses; this with the light coming through the water from behind the tank, is something to behold. Occasionally on clear days, he moves the whole shebang, pedestal and all into the front bay window of his living room, letting shafts of sun do lighting tricks, variable and effective.

Ingenious arrangements have been set into the walls of bathrooms, bars and yachts. A stunning effect could be had by designing a tank to fit into a glass brick wall. Aquariums already come done up like portholes ready to give a marine air to bar or dining room when inset or hung on the wall; as Chinese pagodas; as mural tanks ready to be set right into your wall and framed like a water color; or as wall-brackets. Pearson Bishcoff has done a pair of wonderful wall sconces designed to light a dining room; in these, slender wrought iron supports hold a glass cylinder over a foot high in which invisible lighting picks out the bright primary hues of a fighting fish. Another tank designed for this famous Siamese fish has a tiny revolving light concealed in its depths which flashes on and off his splendor. But the most eye-compelling use of undersea enchantment is probably as overmantel decoration. Here the tank is built in before or in place of the real chimney, and framed in wood or mirror panelling up to the ceiling of the room. In these the planting is especially important.

The lighting in all aquariums used for pure decoration must be good, and should be accomplished so that the light shines *through* to show off the delicate grace of the grasses as well as the colorings of the fish.

Built-in aquariums are not half so complicated as they sound, though they do need to be immersed in air for the fish to breathe. A false wall, closet, or basement is your best material, provided it's not subject to too great a variation of warmth. If the aquarium has enough air around it for the air to circulate, the fish will not suffer from architectural defects. Undersea plants put oxygen in the water if they are well lighted and growing, so that you do not have to change the water in the average aquarium. In this respect salt water fish are another matter. The temperature is gauged by the location of the tank. It should be kept between seventy and eighty; seventy-five is best. Often you do not need a thermostat, though the lights on the tank do make a difference when on and off, depending of course on the size of the light and on how long at a time you keep your tank lighted. Your thermostat must *correspond to* and *counteract* the heat of the lights! This, according to Mrs. Tulsa Lee Barker at Lewis and Conger, who really knows all there is to know about it, is *(Continued on page 52)*

CHANDELIER aquarium for a Siamese fighting fish in the home of Mr. Frelinghuysen. Lower right, his Japanese salt water tank from Yamanaka.

Selby Photos





THREE decorative aquariums showing the Oriental influence. The centre one, divided by a glass partition, was ingeniously planned to hold two fighting fish



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e original doorway, brought from Watertown for the Litchfield home.



The stairway is also a relic of the home of Miss Field's ancestors at Watertown.

rustic approach to the modern Colonial home, with its interesting archi-tural features, showing the lovely rural garden, and ancient stone steps.

Inside Miss Field's house, looking toward the fine old entrance door. Every detail of furnishing in perfect harmony with the pure Colonial architecture.



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Photos by George H.

Miss Field's Colonial home at Litchfield, Connecticut, with its apple trees in bloom and its lilacs bending over the ancient doorway. A huge oak tree gives the necessary shade.

MODELLED FROM AN ANCESTRAL HOME

A House Founded on Architectural Relics Over a Century Old

By Marjorie Reid Rodes

In this article we present Miss Alice Field of Litchfield, Connecticut and Watertown, New York. Unlike the usual prospective home builder, drawn hither and yon by the many new architectural styles, Miss Field knew very definitely the kind of house that she intended to live in, and when she came to New York to see her architect, she brought not only her ancestral traditions, but a Palladian window, a few doorways and mantels, and other essential details—under her arm, as it were. These, of course, were to be the very foundation and cornerstone of her new home. Miss Field explained at once that all these beautiful things were a part of her ancestral home in Watertown built about the year 1800. She was determined to have several of these most beautiful architectural features and some of the finest furniture for the new home—the spirit, as it were, of her ancestors transplanted.

She asked Mr. Cameron Clarke, her architect, to resurrect such a home for her, on a fine bit of land which she had discovered in Litchfield, Connecticut—a lofty hill with many old trees, overlooking a glistening expanse of the reservoir—a well-nigh perfect setting. Miss Field obviously did not intend to have an actual copy of the old Watertown house, for that was built for her ancestors and for their day and generation. She wanted the spirit of the old house held in a modern grasp, and added to the splendid tradition of a century ago, she wanted the inevitable comforts and luxuries of today.

So the Litchfield house is spacious and convenient, planned for perfect protection against heat and cold. Yet there is about it, both in the exterior and the interior, a fine quiet dignity that is a memory of a more gracious civilization. In spite of the good work of the modern construction man, the house has the dignity of true Colonial architecture, in its balance, rectangular design and contours which are pleasantly varied. The white clapboard walls, green shutters and shingled roof are all typical of the old ways. The most daring feature of the house is the exquisite Palladian detail, which domi- *(Continued on page 49)*



THESE 18th century English glasses show the emphasis laid on the design of stems. Baluster, tear drop, air twist and cut stems uphold bowls whose shapes largely account for our wine glasses of today. In their stems is revealed their history.

TIPPLING THROUGH THE CENTURIES

Social Biography of the Wine Glass and Its Offspring

By Arthur H. Torrey

When " 'Omer smote 'is bloomin' lyre", who knows but that the deathless results were encouraged into being by Prammian wine à la ancient Greece? Americans have been railed at by wine drinkers for experimenting with alcoholic mixtures . . . yet they have a precedent in the potion Hecamede mixed for Nestor after battle. In a large, gold boss-studded, four-handled, metal cup, too heavy for the ordinary mortal to lift, she prepared an amazing concoction of Prammian wine and honey sprinkled over with goat's milk cheese and white barley meal. A cocktail guaranteed to include all the vitamins in the Greek alphabet!

But it was also the Greeks, who fashioned as early as the 4th or 5th century B.C. a glass that is practically identical in shape with the present day brandy inhaler. They evidently discovered their wine had hidden delights, and so naturally evolved a form that would bring out the best in the wine . . . even though today we can't understand why they liked their resin-flavored drink.

Though they carried on and somewhat improved the technique of making wine, the Romans characteristically evolved nothing new in drinking vessels, probably contenting themselves with the perfect Grecian glass, but vastly increasing the elaboration of design and cost of cups of a variety of materials. What else could one expect of them?

The Dark Ages swallowed up the knowledge of the technique of making good wine which would mature, as it did many another branch of knowledge. And this new situation finally brought forth its drinking glass. And "glass" is used advisedly, because that material was a great rarity. Drinking vessels of all kinds of materials were common enough, but not of glass.

Stemming from the "twisted ale cups" of Beowulf, the drinking horns, there appeared in the Merovingian and Carolingian times a long, not very slender receptacle, footless, and coming to a point at the bottom. It took a massive hand to hold. Since it could not be set down until it was empty it was either drained at once, or held for several mighty quaffs. Then put to rest on table or floor. These vessels reflected the rough and ready times. Glass-makers evidently didn't know how to fashion a foot for this type of vessel. Since some of the Roman glass they saw had a few bumps, due to crudities of manufacture, the Merovingian makers thought these were necessary decoration. So, on the otherwise unadorned surface, they dabbed blobs of soft glass, allowing them to run down a little until they hardened as a collection of rather bushy tails studding the surface. Technically these accretions are called "prunts." Perhaps the doughty men of those days liked the feeling of the surface; at least they could get a good grip on the glass.

There is probably no type of glass which expresses a period as well as this. It has complete originality and a

DRINKING customs of the seventeenth century were hearty and seldom delicate. Such mighty beakers as this flute glass were popular.



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SIXTEENTH century Italian wine glasses were easy to hold and swing aloft in a toast to Renaissance opulence. Discoveries of the Greek and Roman civilizations superimposed on the hardihood of the Middle Ages led to new refinements in festive food and drinks.



THE flute glass of the seventeenth century was a lovely creation, though not an ideal glass for appreciating wine. This was the type used originally for the newly invented sparkling Champagne.

VENETIAN glass and glass forms were fashionable in sixteenth century England, yet eventually gave way before the typical Northern designs which were more in keeping with the lusty English drinking.





VENETIAN glass proved to the English the advantages and pleasures of pleasantly shaped containers for their hearty beers and ales and sweet strong mixed wines.

Mattie Edwards Hewitt, P



FOUR essential glasses for the very modern dinner table, shown by Carole Stupell. At the right, a sherry glass, next the correct glass for champagne, a more slender, smaller glass for red wine, and the round bowl for brandy. This modern glass is the delicate transparent crystal, with every appearance of fragility, and yet durable, as stemware must be. Courtesy of Venon.

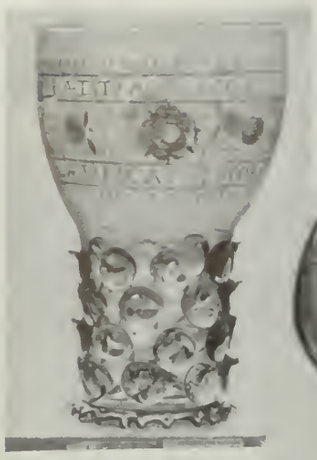
robustness of character that still commands our attention today. The vessels were perfect for deep draughts of the heady mead and metheglin concocted from honey, herbs and water. Alcoholic beverages were not subtle then; neither were drinking vessels.

By the 13th Century drinks were still magnificent mixtures of Guyenne wine (Bordeaux to us) mixed with honey, sugar and spice. And just in case this wasn't sharp enough, a plate of spices was served with the wine. No one had yet thought of drinking wine neat for the joy of the wine itself.

Generally the wine had little chance against even the container. People who couldn't afford gold or silver cups, to say nothing of that rarity glass (and that was nearly everyone) used the commoner horn, leather or wooden vessel. It was a classic practice to line such cups with beeswax or pine resin and then imbed spices in the lining. Lusty palates, our ancestors had! Some members of a French court visiting in England were a little shocked at the leather cups. They went home saying, much as they would today, "Do you know what those barbarous Englishmen do? They drink out of their boots!" And for years the myth was believed.

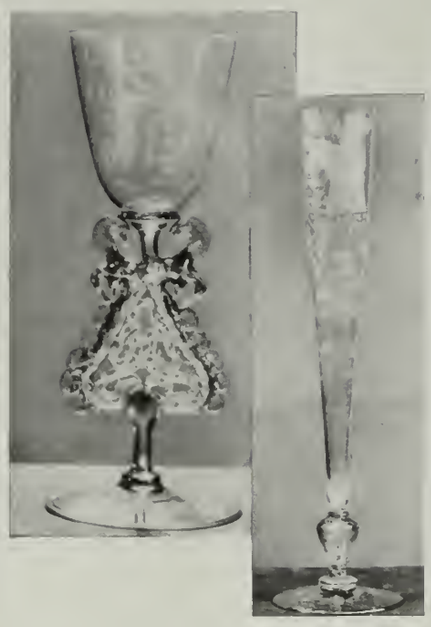
In the 13th, 14th, and 15th Centuries France, Spain, and Germany were supplying wines for export, though they were rough, hard, and immature. A detail like that was easily surmounted at the point of consumption by "apparelling"—that is, adding eggs, milk, bay-salts, and conduit water to the wine. This was probably the earliest form of eggnog.

Before the Renaissance, thick sweet mixtures were in

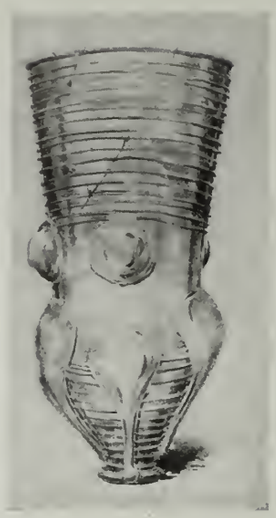




THE Roemer was a typical Northern European shape, with a heavily decorated foot added to the medieval bowl. From this developed what we know today as the "Rhine Wine" glass.



WITH the 18th century came increasing elaboration of designs and the use of engraving, shown by the German flugel glass, and a Dutch flute glass on the right. The stem gradually appearing.



Modern Photographs Courtesy Metropolitan Museum of Art

THE Merovingian glass stemmed from Beowulf's "twisted ale cups," with "prunts" to ensure a firm grip for the doughty warriors of the time.

demand because no one ingredient was good by itself. What was wanted was a lot, and it was often wanted hot. It made little difference what kind of container was used . . . so long as it was ample. Distilling, obscure and almost unknown for centuries, ultimately produced beverages that put an end to these complicated potions.

In glass, as in everything else, the Renaissance overcame the heavy Gothic forms and flowered, as is to be expected, most brilliantly in Italy. Venice was the home of the leading creators. The technique of using light material, undoubtedly made possible by contact with the East, resulted in a freeing of design, so that it veritably soared on wings—the wings often being double handles for a vase or cup. "Façon de Venise" spread all over Europe and was in demand everywhere glass could be afforded.

The new and characteristic form of bowl for a glass was the funnel shape, varying from tall and slender to shallow and wide. It contained the germ of the perfect shape of today. Its function was to lend an air of grace, gaiety, and lightness to festive drinking. And many a Venetian glass *was* used festively!

Fine as were the products of Venice and general as their use became in Europe, still, when they collided with the glass industry and the habits of the North, they could not survive intact. They were either rejected utterly or some elements were absorbed by Northern designers. For some time it was fashionable to possess this beautiful glass; witness Henry VIII's collection of over three hundred pieces. But in the Low Countries and Germany there were perfectly competent glass-makers working with a harder, clearer, and more durable metal. They encouraged Italian glass-makers to settle among them and learned all they could. But Northern drinking habits were not the same as those in the milder climates of the south. The North called for lusty drink. Delicate Venetian glasses weren't made for beer and ale, but they did prove that there was no necessity for thick, clumsy containers. This was the greatest contribution of Venice to the pleasure of drinking in the North. As the forms of silver cups, mugs, and tankards were translated into glass, which was becoming more plentiful, the Venetian models kept them from being mere copies of the earlier metal vessels.

Among all the varied shapes that the different makers offered, one from the north of Europe may be taken as typical. This was the Roemer. First a foot was added to the medieval glass inspired by the drinking horn, then the bowl was brought down to more manageable proportions, while a little later the foot was made into a sort of collar-shaped stand for the bowl, giving something easier to grasp than the large bowl. Fatal sign of softening and secure, genial living!

But the prunts that stud the Merovingian glasses persisted on the base. The resulting form is one of the most popular and picturesque ever evolved. The bowl became more or less spherical, with a slice taken off the top so the circle of the rim is smaller than the greatest swell of the bowl. A sound idea for a drinking glass . . .

Decoration of the bowl was carried to great lengths. A coincidence, which some say ac- *(Continued on page 48)*

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THE 18th century was the finest period for Venetian glass, when curious and exquisite designs abounded. The tall stemmed glass in the middle remains the perfect shape for a wine glass, though the stem is unnecessarily slim and high.



THOMAS RAYMOND BALL, ARCHITECT

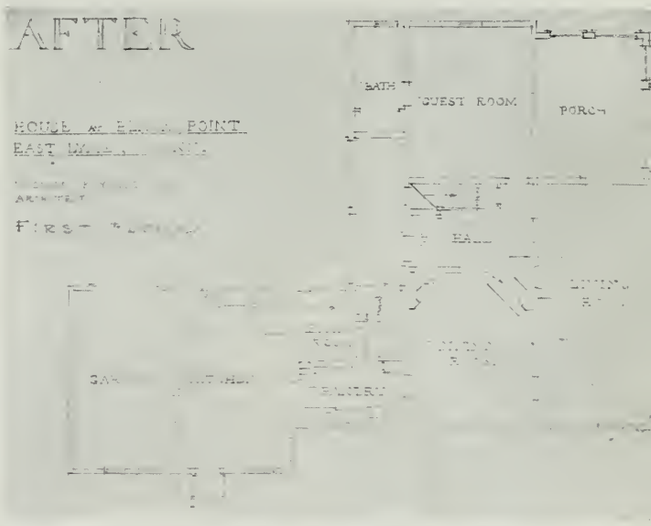
A CLAPBOARD cottage at Black Point, East Lyme, remodeled recently and brought up to all the dignity of a modern New England house. Above are shown before and after pictures. The latter, a revelation of the best phase of modern reconstruction.

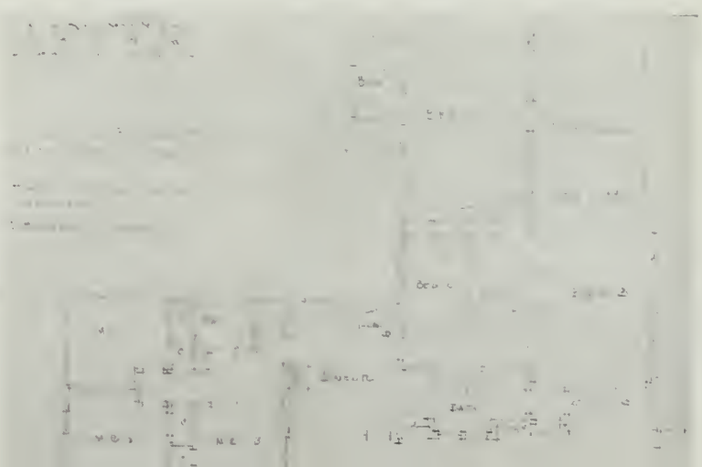
A NEW ENGLAND COTTAGE REMODELED

By R. W. Sexton

This old shore cottage at East Lyme, Connecticut, embodied in its design so many mid-Victorian ideas that it seemed almost impossible to remodel it to conform to our present-day standards of good taste in architectural composition. The front, facing the water, with its extraordinary second story porch, presented a particularly difficult problem. After carefully studying the conditions, the architect, Thomas Raymond Ball, was convinced that an adaptation of the familiar New England lean-to type provided the most logical and economical solution. A comparison of the "before" and "after" photographs, reproduced herewith, proves how successfully the problem was solved.

After removing both the first and second story porches, the roof line at the left was continued, effecting a front elevation that was perfectly in keeping with the style. A small open porch was added at the right in the treatment of which the horizontal movement has been accepted, and a new entrance doorway of simple design, peculiar to the style, was installed. The two unattractive dormer windows which added to the awkwardness of the side elevation were removed and were replaced by one designed in the character of the style. The old clapboards were covered with shingles and the rather wide courses in which the shingles were set helped to further accent the horizontal movement, while this characteristic was also emphasized in the proportion of the door and window *(Continued on page 55)*







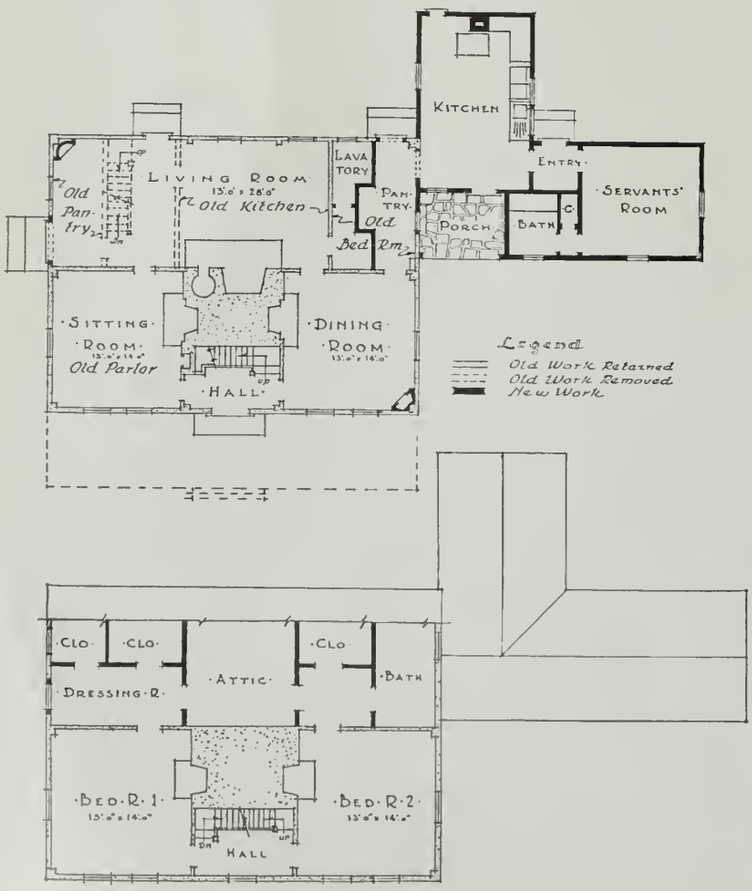
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THOMAS RAYMOND BALL, ARCHITECT

A HOUSE built in the middle of the eighteenth century at Old Lyme, Connecticut, and recently remodeled for Professor Edward S. Robinson. A model of the old house is shown in the upper left hand corner.

CONNECTICUT FARM HOUSE RECONDITIONED

By R. W. Sexton



Although the old house in Lyme, Connecticut, that Professor Edward S. Robinson recently purchased and remodeled, was built about the middle of the 18th century and was recognized as a fine example of Early American architecture, its original character had been concealed by various attempts during the intervening two hundred years to "modernize" the house. When the present owner bought it as a summer home, the house had sheltered a succession of Connecticut farmers, one of whom had removed the old front doors and substituted others with stained glass panels which were so fashionable seventy-five years ago, while another at a more recent date had added the front porch which brought inevitable darkness and dampness to the front rooms and generally disrupted the composition. The old kitchen in the back of the house had been subdivided at various times into pantries, butteries and small bedrooms. Thus, when Thomas Raymond Ball, architect, was recently commissioned to remodel the old house for the present owner, he recognized that his problem was to retain or restore the original character and style of the old house, to preserve a fine example of Early American architecture and at the same time to provide a comfortable habitation for the twentieth century.

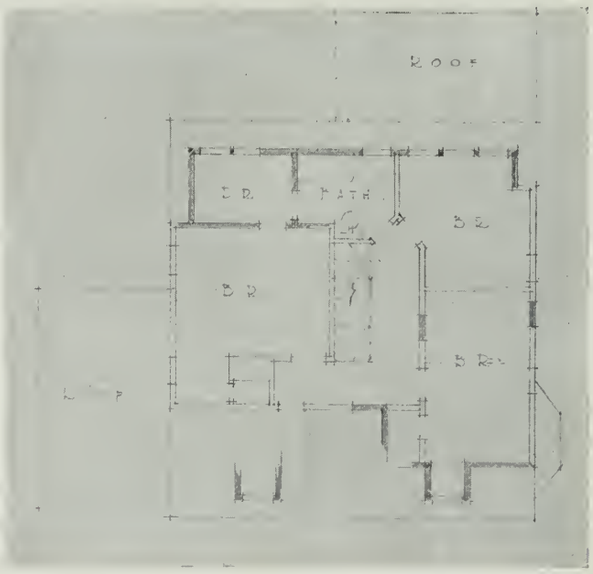
Aside from the fact that the old front porch was removed and a new front door installed, there were comparatively no changes made to the exterior of the old house, although a new one-story wing was added at the right, housing the new kitchen and servants' quarters. *(Continued on page 55)*

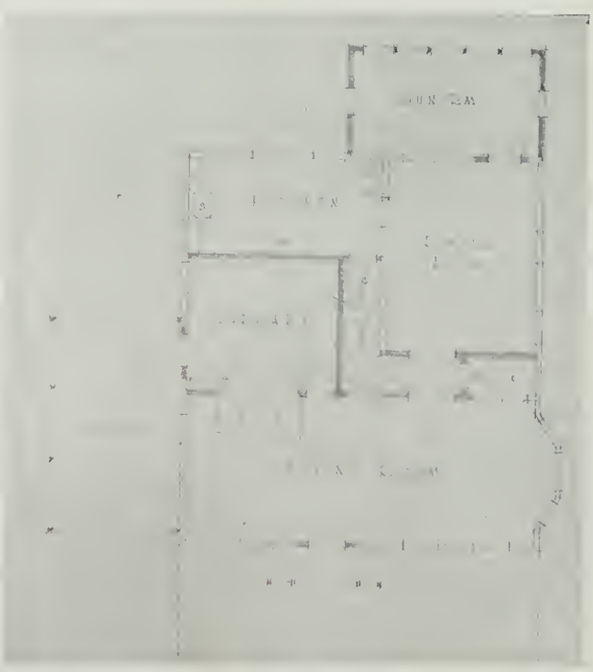


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COGGINS & HEDLANDER, ARCHITECTS

THE entrance doorway with its balustraded steps forms the focal point of the remodeling scheme of this house at Stamford. The original little house is shown above.





OLD PORCH REMOVED— NEW DOORWAY FEATURED

By R. W. SEXTON

THE front porch was probably the most characteristic feature of domestic architecture in this country forty and fifty years ago, for in that slow horse-age, the front porch and its rocking chairs was as much a part of the social life as the automobile and the radio are today. In fact, it was largely due to the automobile that the front porch was discarded, for we now prefer an open terrace or enclosed porch at the side or rear of the house where we can still enjoy the outdoors, but in more privacy and away from the fumes and noises of passing motor cars.

The old house of Arthur I. Crandall at Stamford, Conn., was typical in many respects of our small house architecture during the latter part of the last century. A front porch ran across the entire front of the house, the shadows from the wide projecting roof not only considerably darkening all the rooms in the front of the house, but practically concealing the front doorway which in a well-designed house should be the focal point of the composition.

The front porch was entirely removed, clapboards were applied over the old shingles on the front wall and a new entrance doorway introduced. This doorway which follows Colonial lines, immediately gives character to the design to which the other details are made to conform. Its importance in the composition is ac- *(Continued on page 55)*



A BRILLIANTLY colored Viennese porcelain by Vally Wieselthier. It was this type of sculpture that first brought her fame in Europe.

VALLY WIESELTHIER herself is not unlike some of her famous ceramics. An interesting photograph of her is shown at the right, in the midst of moulding plastic material into fantastic form.



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Photos by Ruth Ber

STUDYING ART IN VIENNA

A Brief Autobiography

By VALLY WIESELTHIER

A LADY in Jonestown, New York, once wanted to read my hands. She said, after looking at them, that she wanted to sleep it over and tell me in the morning. After a while she said, "Two things I can tell you right away. You are generous and hypersensitive." Maybe she was right.

The first accounts for my constant struggle with material things, (like petit cash, etc.). The second accounts—maybe—for my artistic qualities. These I began to display in very early life. As soon as I could hold a pencil, I scribbled everywhere, and my dream was always to design beautiful ladies and clothes. (I do not know whether that is the reason for my love of art and love of luxuries.) I remember having a little slanting school-desk, and my pleasure was to draw "well-dressed ladies", cut them out of the paper, and do parties and fancy dress balls with them. My inspiration was the "Wiener Mode", which my mother received every month, and which was then the fashionable magazine.

I began to "fight" with my mother, very early, about clothes. As I remember, we used to have a dressmaker coming to our house, and my mother always wanted me to wear the same clothes, only in my size, that my one and one-half year old sister wore. I always had different ideas about it that caused many a tear in my young eyes. I became worse!

When I was four and a half years old, I took dancing lessons. My sister and I had two boy-friends then—the same age, only a year older than we two.

I remember a big "fight", when I was five, because I wanted to wear a huge bow on my hair, with the argument: "It makes me look younger".

The first real unhappiness in my life occurred once when, at the age of four, after having been given my bath by my nurse, I got dressed in a green dress and a little white apron. I insisted upon having a green apron with my green dress. I remember it was Saturday evening and my nurse and the family tried to convince me that all shops were closed and that I would get a green apron surely Monday morning, but



PHYLLIS, with a Silver Face" looks at us from above. Her formal Grecian headdress in contrast with her curious sensuous eyes.



A WHIMSICAL study of Viennese art students, done in brilliant porcelain, with that rare quality of phantasy which dominates this artist's work.





DIANA and the Faun. Terra cotta in naturalistic colors, finished with that exquisite patina which has brought so much renown to this young artist.

A PLASTIC wall decoration, of extremely modified Grecian influence. The colors in the wall carving are left the tone of the plaster.

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nevertheless I cried all evening and could not sleep. (What a wonderful case of neurosis for Dr. Alfred Adler!) For the rest of my life, whenever I wished for something impossible to get, my family will say ironically, "the green apron". I will only mention this first disappointment in life. I guess later on one gets used to them.

In school we had a very nice old man for art teacher, and he persuaded me to come every morning at eight o'clock (instead of nine), and to have an extra drawing lesson, beside the usual ones. I always had the worst grade in behavior, but good ones otherwise—although I never studied and always passed my examinations with funny tricks. The last big examination I did not do at all, because of hatred for my only woman teacher, in German style and literature.

Now I had but one wish—to go to an art school. I had satisfied up to now my ambitions in sports. I was a swimming and diving champion at twelve or thirteen years, a tennis and ski and hockey champion at fourteen or fifteen. The next thing was to become an Artist.

My family was bourgeois and old-fashioned, and would not allow me to learn a profession. A girl has to get married, and that's all there is to it. After two years of arguing, my father gave me the promise never to force me to get married, and my mother decided to let me join a fashionable art school, because she felt that, after all, it was "quite smart".

After two seasons' work, I realized that all the girls were just "smart", but not working at all, and I decided, with a girl-friend of mine, secretly to try and make the much-talked-of and feared examination for the Kunstgewerbeschule. This examination took two whole days—from eight o'clock in the morning until six-thirty at night, and was said to be very difficult. Out of 140 pupils, not more than 40 were admitted. With beating hearts we tried, and to be sure, we both passed. After this, our parents simply could not forbid us to go on. Besides, there was the War in Austria, and that seemed to have made even the most conservative parents "milder".

I was at school every day during the War from eight to six-thirty; and on Saturdays and Sundays from seven in the morning to ten at night at the hospital as a war-nurse. It seems as though this was a lot of work, but I weighed about one hundred and forty pounds then, and was in good condition physically.

Drawing and sketching were my joys from my very earliest youth. I must say I was never so very enthusiastic about drawing from life. Painting I liked better. And my work has always been more or less inspired by phantasy and not by reality.

I think the first expression of my artistic impulse came when I was quite young and first "discovered" wool. From then on I knitted and crocheted odd and fantastic wool flowers on everything I could lay my hands on. I made many dresses—marvellous dresses—trimmed with this gay woolen embroidery in a thousand-and-one colors.

Under Professor Josef Hoffmann at the Wiener Werkstaette, I won several competitions organized by manufacturers. I made fashion drawings for a little magazine that we printed ourselves in school, I made designs for wallpaper, furniture, interiors, glass, porcelain—and every other decorative thing you can think of.

I remember one day, a girl-friend of mine brought a lump of clay to the studio. I bargained with her right away to let me have half of it. She con- *(Continued on page 46)*


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THE way in which Mr. Girard combines woods is especially well expressed in a commode in the dining room. Here he has brought together walnut, birch burl and holly, with handles of cadmium, and wrought-iron.



THE floor of the spacious drawing room is covered with dark blue carpet. Chairs are done in natural pigskin, and the couch with reversible wool, and leather cushions. Lounge chairs are done with blue leather.

AN EXPERIMENT IN NEW DESIGN

By Ellen D. Wangner

When, last year, Alexander Girard acquired for his own use a time-mellowed brick house in the East Seventies, he had to his hand a gigantic canvas on which he could express his own conception of a definitely modern home, designed for hospitality and livableness, and where, in lieu of paints and brushes, his media would be woods and metals, fabrics, glass and leather.

Born in New York, with an American mother, and descended from an old French family famous in the reign of Louis XIV, Mr. Girard was educated in England and, at the very early age of seventeen, was admitted to the Architectural Association School of Architecture in London. Here he studied for five years, followed by a year's work in an architect's office; and then, at the age when most young men are just stepping out from college into the stream of life, this young man was busy restoring the Uzielli Palace in Florence. We next discover him in Spain, where he designed a room for the International Exhibition at Barcelona, winning the Diploma of the Gold Medal. In northern Europe he studied architecture, interior decoration and design. Later he returned to Italy, doing further interesting work in restoring a famous villa so well that in 1931 he was awarded the Diploma in Architecture by the Royal School of Architecture in Rome.

His desire for learning carried him up to Stockholm, where he studied as well as designed, his New York home holding evidence of the Swedish influence, in its hand-woven high and low pile rugs and fabrics. His final work in Rome was done with Comm. Ugo Giovannozzi, the foremost architect and engineer in Italy. In Paris, he spent a winter working with John W. Chandler, architect.

In 1932, he returned to New York to do architectural and decorative work, with the result that, this past summer, he obtained his American architect's diploma.

In his New York home, Mr. Girard has designed every bit of furniture, every accessory. The murals are painted





Drix Dury

THE walls of the drawing room are ivory-toned, with a deep painted dado; and above this are garden murals in tones of blue. The lighting fixtures on the side wall are candles in white lacquer metal.

by himself, each lighting fixture planned for the wall where it is used, so that the entire house is really an affirmation of his faith in this new style that he has created. For, based on principles of art and good taste that are the accumulation of centuries, combined with his appreciation of our changing tempo of life, the work of this designer *is* a definite new style. Modern is a confusing word to use, so we would rather call it new—with the suavity of line and finish of traditional furnishings joined with excellent use of modern materials—a style which is not only of the present but of the future.

The interior of this home holds throughout a curious association with the time-mellowed brickwork of the exterior of the house, since fitness of furnishing to architectural demands is one of Mr. Girard's tenets. Yet the details, as told me by Mr. Girard, are especially interesting as indicative of his forward-looking mind.

"Glass," he explained, "is a material that has, as yet, been barely touched on. The beauty of carved and engraved glass has been scarcely visioned, nor is the color enchantment that can be wrought by blue, gold or silver mirrors fully understood."

The oval blue glass mirror on a side wall, in natural holly wood, holding blue Neon lights that turn a central stucco Madonna plaque into the fragile delicacy of a cameo, seemed to illustrate his point.

"Everything done today," he continued, "is so liable to be materialistic, influenced by a purely functional point of view, that I find it worth striving *(Continued on page 44)*



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THE feature of this wall is the blue glass oval mirror, with a central plaque holding blue Neon lights. The frame is holly. The entire corner of the room is lighted from this source.

A VERY modern Round Table, convenient for cocktails, cigarettes, etc., has supports of marquetry in a frame of rosewood. The lower shelf has numerous strips of macassar. The top is of glass.



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BARRY BYRNE, ARCHITECT

THE modern home of Dr. Michael Williams, at Westport, Connecticut, designed for seclusion and safety, admirably fitted to a landscape with much foliage.



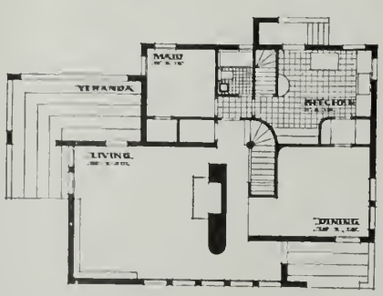
SHALL YOUR NEW HOUSE BE MODERN OR TRADITIONAL?

By Clare Ledoux

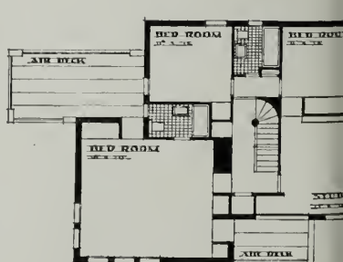
Modern House

We have so many inquiries in Arts and Decoration as to the relative value of the traditional and modern styles of architecture that it seems interesting and important to us to present two small houses on facing pages, so that it will be possible to study their respective merits. The approximate cost of these two houses is $15,000, the number of rooms is practically the same, the fittings in both are extremely up-to-date. The only question that arises is:—Which do you like best, the small traditional cottage or the ultra-modern house?

It may not be possible to reach a conclusion until you have read through the description of each house, with its fittings and furnishings. Then, of course, you will want to judge of your site, because the modern house is suited to several types of landscape, but not to all. On the other hand, the Traditional house slips into almost any environment—seashore, mountain—almost any, that is, except plains and long stretches of flat land that is inclined to be barren of foliage. Prairie land inevitably suggests modern. When Dr. Michael Williams, editor and writer, planned



FIRST FLOOR
WILLIAMS HOUSE



SECOND FLOOR
WILLIAMS HOUSE

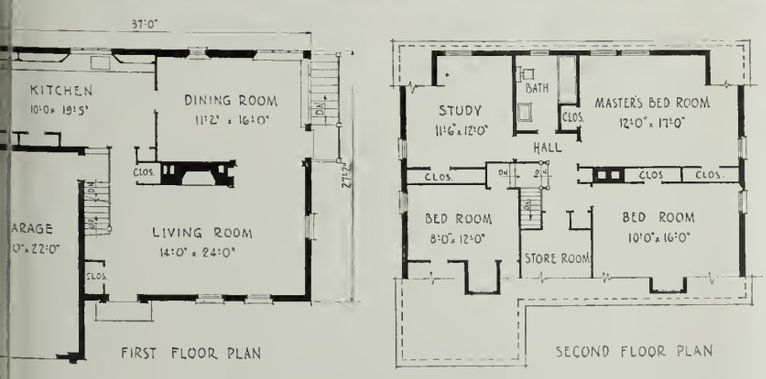


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HARRY W. WARREN, ARCHITECT



THE traditional home of Major H. S. Person at Dobbs Ferry, New York, designed not only as a background for comfortable living, but as a practical investment.



a modern home in Westport, Connecticut, he was influenced by several personal problems. Of first importance, perhaps, was his need of fire protection. His property is isolated. He has a valuable collection of books and manuscripts and wanted to feel that he could house it in safety. Another matter which concerned him was his need of quiet and seclusion at times, both indoors and out. This involved soundproof building materials. It also suggested upper floor porches, where sun and fresh air, and views across-country might be enjoyed in privacy.

This owner furthermore expected the maximum in comfort and convenience. His home must be made up of light and spacious rooms, logically and pleasantly related to each other, easily kept warm in winter and cool in summer. When his house was finished, he wanted to avoid the proverbial necessity of constantly doing things to keep it in repair. This was all to be accomplished within a cost of about fifteen thousand dollars.

The answer to these various requirements was this house designed by Mr. Barry Byrne, New York architect. Its walls are of monolithic concrete finished with Portland cement stucco. These structural materials are not only fireproof, but as nearly impermeable as possible to heat and cold, moisture and even sound. The floors have precast concrete joists and slabs, over which oak has been laid. Interior walls are Portland cement plaster. The entire construction and finish is designed for permanency and minimum repairs. The plan gives a sense of space, accentuated by the many large windows which look out across the surrounding woods. The composition of this house provides a series of terraces or sun decks on various *(Continued on page 50)*



Photo by J. C. Maugans

ELSIE SLOAN FARLEY'S work as a decorator is always so freshly alive, and has so much color and lightheartedness, that you can almost identify it on sight. Here she has had photographed for us a corner of Mrs. James P. Donahue's bathroom in Southampton. The furniture has been decorated for the room, and the light springlike colors are in perfect keeping.



Photo by Richard Averill Smith

A DRESSING TABLE well worthy of the varied and rich beauty condiments that have been placed upon it was planned by the Arden Studios for Mrs. E. Cochrane Bowen. Over the dressing table is a built-in cabinet, with painted panels in the Boucher manner. The doors are painted in French style, and the whole room is in cream, blue and rose. The chair is in rose brocade, and the rug has all these delicate tints. And notice the mirror clock.

TO EQUIP OUR BEAUTY TABLES WE SPEND $700,000,000 A YEAR

Makeup Has Become One of the Fundamentals of Living, Like Potatoes with Meat and Automobiles for the Country



MRS. MEIGS of the Arden Studios permits us to show at the right a corner of her own dressing room. It is one of the most interesting small dressing shelves you can imagine. You stand in front of the Mexican mirror and your toilet is performed with great swiftness and ease. The wallpaper has a yellow background with a design of red leaves. All the high spots in the room are red, including the unusual little chair. The series of convenient hooks on the wall are of iron branches painted red.

Photo by Richard Averill Smith





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Photo by John Wallace Gil

A DRESSING ROOM which is almost entirely mirror is presented here by Helen Novak. The table and chairs in brilliant colors are reflected in the glass. The satin flounced dressing table is in French grey, and the low-backed stool is covered in lacquer red flowered in a white magnolia design. The lamp shades are white parchment, and the urns, with conventionalized leaves, are white porcelain. Extravagant perfume bottles are on the dressing table, and on the shelf below.

THIS very Parisian dressing room is a corner of Mrs. MacDonald's home. The table and chair, both 18th Century, have the colors of that period, and the wall panels and doors are decorated with the same fine scroll-like effect. Tall crystal standards hold electric candles, and rich perfume and powder jars carry the power to give beauty, which has caused the dressing tables of the past to become the beauty tables of the present and the future.



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THIS most luxurious beauty table is in the home of Mr. Earle C. Anthony in Los Angeles. It is, of course, Mrs. Anthony's dressing room. The couch in the window seat is in pastel-toned quilted silk, and is in perfect harmony with all the other pale colors in the room. The dressing table is elaborately decorated to match the color scheme. The architect of the house was Mr. B. R. Maybeck of San Francisco.

Photo by James N. Doolittle

MODERN ARCHITECTURE IN OLD ENGLA

THESE very new houses in very old England were sent to ARTS AND DECORATION by Edward Wenham, editor of *The Connoisseur*, which is now being published in London. Mr. Wenham is very much interested in architecture and decoration, as well as in vast collections of antiques the world over. He feels that England has a place for the modern house, when it is well designed and constructed. And certainly these pictures prove his point of view unassailable.

ONE of the very new modern houses recently built at Cambridge, England. It is as simple and primitive in its proportions as some of the very first modern houses built in America. The blank wall at the right is evidently windowless because of the heavy northern winds, and the many little narrow windows that run the length of the façade are there to gather every bit of English sunshine to be absorbed on the bright days. The house is of concrete, smoothly finished and painted white, and the trimming is a dark green. The shadows on this house are reminiscent of the very early modern houses designed in California, where the only decorations were the weaving shadows from the eucalyptus, orange and pecan trees. Architect George Checkley, M.A., A.R.I.B.A.

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THE top photograph and the lower one are two views of a modern country house at Holmbury St. Mary. Here the value of appropriate surroundings for the modern house is proved from the hill in the background to the evergreen hedge in the foreground. The house is, as it were, enveloped by the landscape, and yet it is a very distinct type of contemporary architecture. It is, of course, painted white, which intensifies its green surroundings, and gives it a quality that is almost ethereal, in spite of its sturdy structure. The upper picture shows the sun terrace and the outdoor stairway that leads to the garden. Architect, Oliver Hill, F.R.I.B.A. Photos courtesy *Architecture Illustrated*.



S P O T L I G H T !

FAMOUS WOMEN IN THE ARTS



Courtesy Mac Millan Co.

CLARE LEIGHTON stands among the foremost of modern English artists. She is not only an excellent draftsman and has a rare skill as an engraver and maker of woodcuts, but she is a brilliant lecturer, writer of books, such as the recently published "Four Hedges," and a most keenly observant traveller. Her prints are in the permanent collections of the British Museum, the Victoria and Albert Museum, National Gallery of Canada, and the outstanding museums of Boston, Baltimore and New York. She is the wife of H. N. Brailsford, significant English author and critic.

ANGNA ENTERS, one of the great creative artists of this century, presents, in her evening entertainments, compositions in dance form that run the gamut of emotion through comedy, tragedy, satire, burlesque, fantasy, pathos, humor. The first time Robert Henri saw her, he said, at the end of her performance: "She is the greatest genius since Isadora" and her scope is greater than Isadora's. Miss Enters is from the lake region of the United States, with parents of foreign extraction. She is young, beautiful, and utterly unspoiled; and it is worth noticing that she is a distinguished painter and is unequalled as a designer of stage costume. She has designed every stage costume she has ever worn.

KIRSTEN FLAGSTAD arrived in New York last year letter-perfect in thirty-eight grand opera roles, not including the three *Brunnhildes* or *Kundry* of "Parsifal." She learned the *Brunnhilde* role in "Götterdämmerung" in six days, and when she finished singing, the orchestra laid down their instruments and cheered her. She is possibly the greatest thrill that the opera has had in the last half-dozen years. She was born in Norway, and was educated there, singing, and contented to stay there; and then she was summoned by Frau Wagner to appear at Bayreuth. There she was engaged by Bodanzky and Gatti-Casazza for the Metropolitan. She is a great musician, yet has the quality of rare personal simplicity.



The Metropolitan Music Bureau



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REINCARNATION OF PERIOD PIECES

How Antiques Can Be Put to New Uses. Their Decorative Value and Craftsmanship Remains, while Their Purpose Changes

By Norman E. Coe

Fortunately there is more to the modernization story than mere decorating highjinks in chromium and plate glass. Nor does it conclude with using great grandmother's watered silk ball-dress to cover a slipper chair. Families and dealers everywhere are finding new uses for old things which would otherwise be considered obsolete. Much impressive workmanship and grace thus contributes to up-to-date living rather than to this and that junk-pile.

A majority of homes in this country are still decorated in a style originating with classic periods, or derived from them. Gearing ensembles of an earlier day to twentieth century living presents the problem of finding appointments and accessories required by modern convenience. Discriminating taste winces at the chromium lamp or ash tray on a superb table by Chippendale or Duncan Phyfe, and looks to some other solution of lighting and equipment.

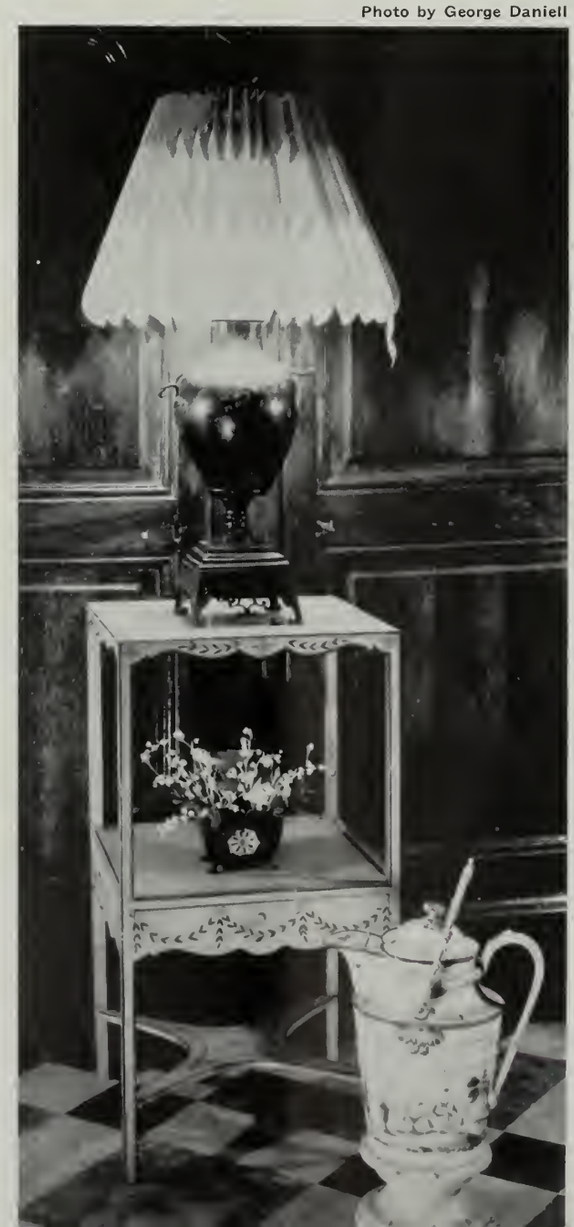
Here is where utilizing the many period items of defunct purpose comes in. Important results obtain particularly with lamps and lighting. Photographed on this page is a lamp which Mrs. Bruce has made from a nineteenth century *Chinoiserie* tea-urn. It is of painted tole, with a lustrous finish. Flower decorations are dimly seen against the background tone of brown-black. The shade is of book-binding cloth, pleated, scalloped and tied at the top with silk ribbon. It derives its pink from the flowers on the lamp, and is made of three overlapping layers which give a three-toned effect when lighted. A lamp of this sort looks well with either English or French furnishings of the eighteenth or nineteenth century.

Stair and Andrew make a handsome reproduction William and Mary candle standard of walnut, wired for two bulbs. This excellent version of the standing lamp carries a suitable shade, and a little *étage* halfway down its spiral shaft is convenient for ash-trays or small porcelains.

Table-lamps of various sizes are made out of all kinds of old vases, urns, ginger-jars, obelisks and even tea-caddies. An example of the latter is to be seen at Hampton Shops. A Chinese pewter tea-caddy, inlaid with brass decorations is now a lamp of gentle size. The base is of carved wood painted coral-red; the shade, of natural color rice cloth, is tailored in square Chinese lines, and is bound in self material dyed coral.

Another lamp in this sanctuary of decoration is a fine big one, the base of which was originally an Adam coffee urn. It is of unpolished copper, very gracefully formed with curved handles.

Photo by George Daniell



HERE is a lamp derived from a Nineteenth Century Chinoiserie tea-urn of tole, with flowers painted on a warm brown-black ground, and a shade of book-binding cloth in three tones of pink. The gay little stand with accompanying urn is a rejuvenated wash-stand of the bowl-and-pitcher era.

Louis L. Allen has several crude but charming single and double "student" lamps. They are of painted tin and are wired to order. He also has some interesting "Engineer's" candle sticks of the same material which can also be wired. All these are uniquely suited to homes of early American and English derivation.

Pole screens, those attractive affairs consisting of a framed panel in needlework, embroidery, brocade or paper, mounted on a wooden or metal pole standard, are things outstandingly useless today except in strictly period rooms of the museum type. In going about, it occurred to me these could be converted into effective indirect lighting for the foyer, the entry or for extra light at the bridge-table. All you need to do is have them rigged up electrically with a reflector light behind the panel. With a bulb of high wattage, a strong light would be thrown against the wall, giving much the value of the modern indirect bridge-lamps which shine upon the ceiling. Even in a period room, a pair of pole-screens so wired, and placed in the conventional position flanking the fireplace, would prove as suitable and effective as wall-fixtures.

Perhaps the next most general modern use made of old accessories is their conversion to smokers' requisites. An illustration on the next page shows a group, surrounding a small Georgian silver candelabrum, used in its period to melt sealing wax, without which no eighteenth century *billet-doux* was properly dispatched. These little candle-sticks are now used as cigaret lighters, and are passed with the cigarets and cigars at dinner-parties. Also shown are "pap dishes" which have graduated from feeding Georgian babies, to receiving the (cigaret) ashes of grown-up moderns. In addition to the boxes shown, everyone is familiar with antique silver tea-caddies converted into boxes for the smoking-table.

A visit to dealers in fine old silver is particularly rewarding when it comes to the matter of smoking in general. At Howard and Company for instance, are to be found many early English silver beakers, which serve valiantly as open cigaret arsenals, on the dinner table, at cocktail and tea parties, or wherever people smoke extensively and talk well. Howard also have their own



GEORGIAN silver is here converted into accessories for the modern smoker. The little candle-stick serves as a lighter, and the antique tea-caddy and snuff-box make practical cigaret boxes. The ash trays used to be "pap dishes" for Georgian babies.

AN OLD silver tankard goes Twentieth Century and becomes a cocktail shaker, sufficiently modern in spirit to grace the most streamlined penthouse. The ancient beaker is just the size for an Old-Fashioned, and the narrow old spoon makes an excellent mixer. James Robinson.

version of the cigaret-box in Georgian Sheffield "cheese dishes" scaled down in depth. For matches, they suggest the use of old silver snuff-boxes, of which they have a large selection, including a very handsome Russian one. They recommend their old French wine-tasters for ashes.

Robert Ensko turns a French silver trencher-salt (Bordeaux 1784) upside down, making a magnificent and unusually practical ash-tray. The salt bowl, reversed in this way, forms a round hump in the center, with the aid of which putting out a cigaret becomes mere child's-play.

Non-silver items so converted are numerous. In the accompanying picture of English things, you see two small maple castles, shown on a wall-bracket. These are early "spill" vases; a "spill" being a home-made taper of twisted paper, used by Georgian clay-pipe smokers to steal lights from open fires. Their modern use is for cigarets, and Arthur S. Vernay has them.

A rugged old pewter writing-stand has been converted by Louis L. Allen with the simple means of removing the inkwells. Its two generous compartments, with hinged lids, will exactly accommodate two hundred cigarets. Trevor Hodges shows for the same purpose a large satinwood tea-caddy with hall-marked silver mountings. When opened, it reveals two side compartments, with separate lids and lined with silver paper. The center compartment *(Continued on page 51)*



AT THE top is a scrapbasket that was once a fire bucket. It is of mahogany, lined and bound with brass and has a hearty Cheshire Cheese look about it. The ash tray on the drop-leaf table is an early American porringer. At the bottom is a wig stand by Chippendale, which is now used as a fern stand, and a fine leather "shell case" of Georgian extraction, employed here as an umbrella stand. An Eighteenth Century "plate bucket," in which the Jeeveses of that day stacked their princely masters' Crown Derby. Attractive wall decorations, that can also be used for cigarets, are contrived from the English "spill vases."

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LIGHT and SHADE of VENETIAN BLINDS



ONE of the questions most often asked a decorator is how to handle the draperies for Venetian blinds. In this series of illustrations the correct drapery is shown for each room. Straight and trim for the dining-room, coquettishly draped for the beauty table, in a Directoire manner for the living-room, straight, thin and gauzy for the sun room; for the drawing room, in heavy folds drawn well to the side, of very rich material in colors that harmonize with the room. It is important, in selecting draperies for Venetian blinds, to study the color scheme, not only of the room, but in the blind itself, and also to test it out in artificial light and with the sun coming through. Otherwise the changing of light through these blinds might easily mar a very thoughtfully decorated room.



A VICTORIAN room in a Rumson, New Jersey, house. The very wide Venetian blind here is of white, with dark-toned severe draperies on either side. Mr. George S. Steele was the architect for this house. Some fine pieces of old carved Belter furniture are shown upholstered in satin and damask.

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THIS classic, modern dining-room is in the home of Jean Despres. Every detail of the dining-room is elaborately worked out. The wood of the table is amboynia burl set in a border of macassar ebony. The walls of the room are green and grey, in a sort of plaid, and the carpet is a rich, earthy red-brown, while the ebony chairs which match the table are upholstered in blue moire. The fish bowls are built in and illuminated. The modern lighting fixture rears an elaborate head over the table. The light reflected on the dark surface comes through white Venetian blinds that furnish air and exceedingly soft shadings. Morris B. Saunders, Architect and Designer.



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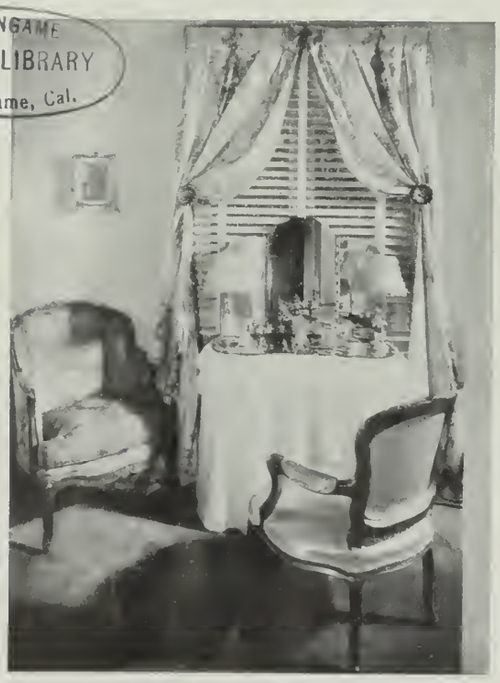
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THIS pretty, cool sun room in a house on the Shrewsbury River, has a floor of black and white marble. Here the Venetian blinds are white, and a rose drapery is used on either side of the blinds and drawn back. The general effect of this room is very pleasant and gay, and the diaphanous curtains give just the right tone. There is an excellent decorative contrast in the straight lines of the draperies and the dashing design of the upholstery, giving an air of casual comfort.

Photos by Garrison

THIS bay window in the library of Mr. Steele's home in Rumson, shows a side wall almost completely outfitted with Venetian blinds, and a simple, decorative fabric as side drapery. The walls and the ceiling in this unique room are finished with aluminum paper, which is something quite new, beautiful in color, and interesting in combination with vivid tones, such as are used here.

THIS corner of a very nicely fitted up dressing-room, is in the home of Mr. George S. Steele who is the architect and owner, as well as the decorator of this house in Rumson, New Jersey. The light from the Venetian blinds falls over the little white dressing-table and there are draped silk curtains on either side to soften the light. The lamp shades are frilled chiffon. Glass is used moderately.





FLOOR FASHIONS FOR THE SPRING

By J. G. Mangione

IN THE Caracul grade, the Alexander Smith Company has added four unusual carpets which achieve an original effect through the use of three colors in each tuft closely blended together (above); The Dongel Weave (center) another Smith creation, has a rugged, luxurious appearance; Smith's newest version of the Wilton (top) combines charm with dignity.

THE most outstanding impression one gets from looking over the new and varied carpet styles is that manufacturers have mastered the true significance of good taste. Seldom has there ever been such a fine array of designs, fresh colors and dramatic techniques but, primarily, the new carpets appeal to our less ostentatious, our more cultivated natures. The emphasis, we are pleased to report, is placed on texture. When one considers the various stages carpet making has undergone in the past decade, it will be readily seen that the tendency to stress texture is definitely a step forward.

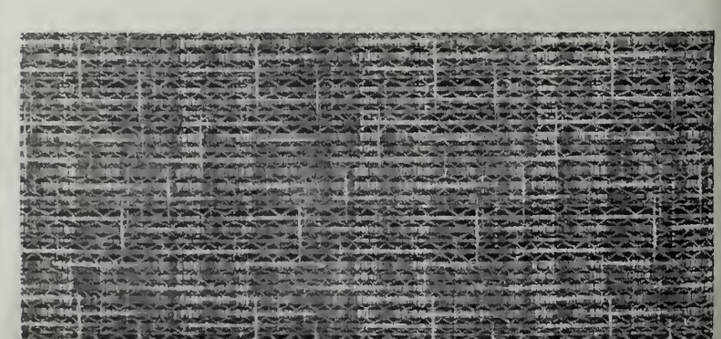
Not so many years ago it was difficult to develop attractive decorating schemes with floor coverings that were in faultless taste or historically true to this or that period, but lacking in variety. Sometimes the results were lovely, more often they were cold. The novel designs that were later introduced offered a wider variety and really stimulated active interest in carpets. The real step toward emancipation came afterwards through the development of colors. We found we could break away from drab neutral tones and by skillful and unexpected color harmonies attain effects equally restful and infinitely more individual and interesting.

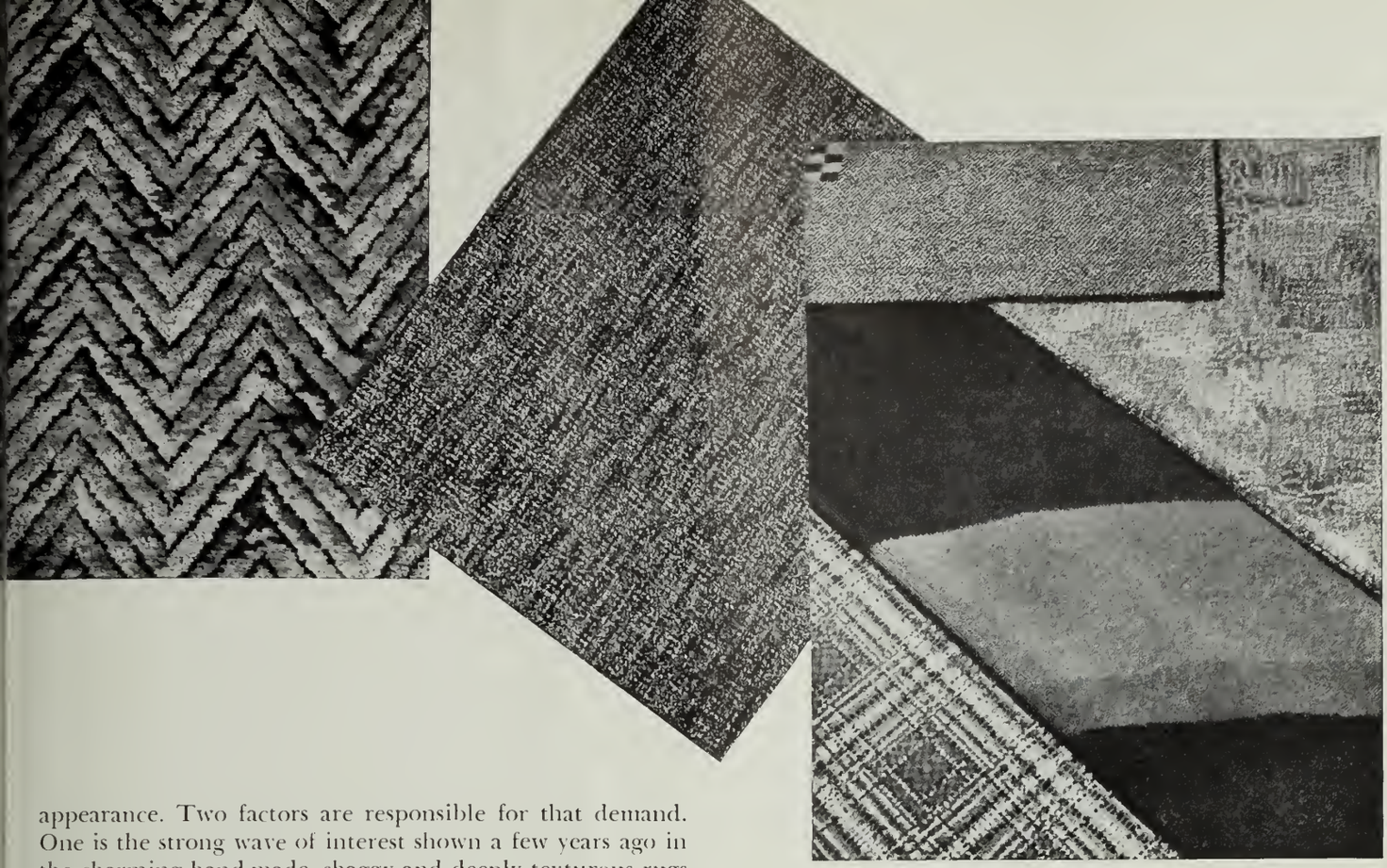
Now that the eye has become used to color, it is natural that texture interest should follow. How finely developed that interest has already become can be judged in the spring carpet parade of nineteen thirty-six. We now see the fundamental qualities of a carpet coming into their own. With the carpet-makers' increasing ability to perform more and more difficult manufacturing feats, we have become more concerned with the real character of a carpet, and less concerned with its surface features. What we have formerly regarded as the "surface" of a carpet now becomes an innate part of the fabric.

Manufacturers deserve much credit for the ingenuity they have shown in foreseeing the present demand for fabrics that are simply designed and have a rich, luxurious



THE Duo-Weave, produced by the Bigelow Weavers, consists of an interesting combination of cut and uncut pile in a smart chevron effect.





RUSTIC CHEVRON" (top) is the quaint name of one of Firth's Provincial homespuns. The Vagabond Knitted Carpet (center) is made up of uneven lengths of pile which produce a subtle color combination. The group above, representing some of Firth's newest offerings, consists of the Scotch Shaggy Tweed (top); another Provincial homespun (top right); the Century Modern (center); the Clan Mackintosh (lower left).

appearance. Two factors are responsible for that demand. One is the strong wave of interest shown a few years ago in the charming hand-made, shaggy and deeply texturous rugs designed in such countries as France and Belgium. The other is tied up with the tremendous demand there has been for plain colored broadloom carpets. With these as inspirations American technical experts went to work to develop in their own looms textures that would retain the restful quality of solid-color broadloom and incorporate, at the same time, some of the originality suggested by the foreign made textures.

The fruits of their labor are in ample evidence this spring. First, there are rugs and carpets in solid colors but with a pebbly surface produced by twisted rather than straight yarns. Then there are combinations of plain and twisted yarns that produce a slight, almost shadowy pattern in a monotone of color. Next, beautiful, thick, luxurious solidly colored broadlooms with a sheen applied by chemical washing.

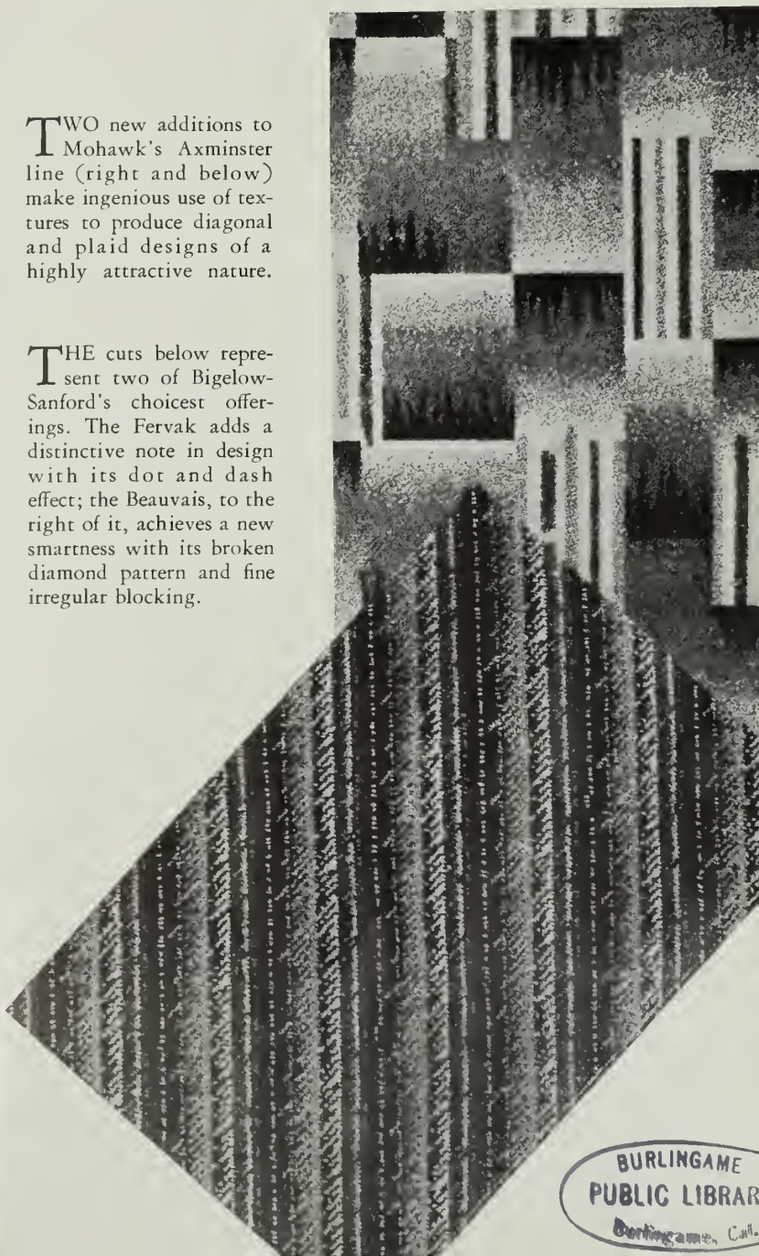
From these solid-color fabrics, we go into two-tone effects, of which the recent openings revealed several new types. Some are plain weaves with a pattern (stylized or floral) in a light and dark tone of the same color. Others are in appealing, contrasting color combinations: beige with brown or beige with a turquoise blue or soft green, for example. The outline of the pattern is emphasized by a contrast in weave as well as in color, or by a combination of twisted and straight yarns.

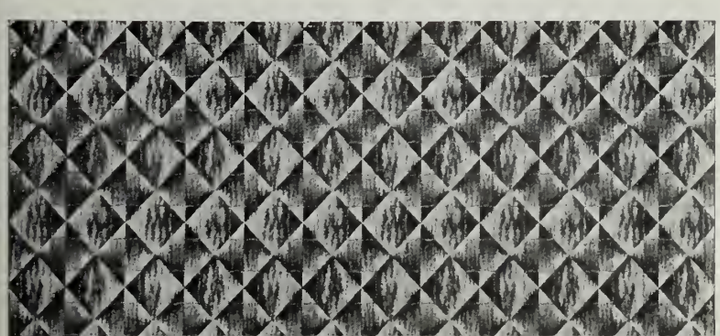
One of the significant things to note in the new styles is the enormous influence of woman's clothes on floor fabrics. It used to be that color was the only feature influenced by women's clothes. One saw smart women on Park Avenue wearing Dubonnet red, for example, and the next season there would be a wave of Dubonnet red in decorative fabrics and carpets.

The influence of women's styles has now extended to design and texture. This is particularly noticeable in the tweed patterns being shown this season, which are the direct results of those tweed clothes that *(Continued on page 46)*

TWO new additions to Mohawk's Axminster line (right and below) make ingenious use of textures to produce diagonal and plaid designs of a highly attractive nature.

THE cuts below represent two of Bigelow-Sanford's choicest offerings. The Fervak adds a distinctive note in design with its dot and dash effect; the Beauvais, to the right of it, achieves a new smartness with its broken diamond pattern and fine irregular blocking.





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I LIVE IN THE COUNTRY

(Continued from page 9)

seat of dull red corduroy and white ball fringe. Three pictures hanging symmetrically one above the other, painted on black glass, depict St. Laurence, St. Etienne and St. Michael. They are quite fat and funny looking saints, but decorative.

In the corners of the room, a pair of large pedestaled Nubians hold lamps with quaint Victorian shades. Draperies are white chintz, with a delicate brown leaf design, and a bright green ruffle. An enormous rococo grand piano with typical country house tone divides the living room from the west hall.

To the east, off the living room is a sort of dead end hall, not much bigger than a minute, which links my bedroom and study. Here I can come to practice and work at any hour, even when there are guests left over from a teaparty still sitting on that comfortable yellow couch talking to Maman. For the "Met" is a jealous master; and I must, for a few hours a day, do my stint, come rain or shine or people.

The bedroom looks like a strawberry sundae—melted pink walls and dark woodwork. A deep blue rug has fringe so pink it's almost cerise! A slipper chair has a pink slip cover. The bed is modern, no head, no foot; and its spread is a long black-and-white fur rug. The dressing table is painted dark blue wood, with a pale green trim. And to powder my nose, I sit before it on a piano stool covered in white permatex with two ruffles of black. A marble-topped table holds books, a reading light, and a framed snapshot or two. An old walnut chair, upholstered in a brown flowered pattern repeats the shade of the brown and white print at the casement windows. On the antique *prie dieu* in the corner, which I use as a chest, I always keep a tiny silver vase filled with fresh lilies. Ever since I was a tiny girl, and went with Maman down to St. Cloud for Easter that first time, with its great fields of fragrant white lilies blooming their heads off for the spring, I have kept in my sleeping room at least one of my namesake blossoms. They are a lucky omen for me, too.

Two steps down from the book-lined passage at the end of the living room is the dining room. Its cement walls are washed down in a pale summer-sky-blue. The floors are dark red tile. High up in the long wall, casement windows hold ivy and bright red geraniums. Ranged on the ledge in front of these, a succession of white glass swans parades. The white wrought-iron standards of the refectory table support a sea-green top, the same shade as the green woolly stuff which upholsters my Victorian dining chairs. The frames of these are carved rosewood, painted white. Twin triangular cabinets, fitted into the end corners of the room, are topped by tall white iron candlesticks and a pair of old white china covered dishes. This room is nice, especially when the table is set with its yellow place mats, more white iron candlesticks, green Venetian glasses, armfuls of yellow chrysanthemums, and a centrepiece of blown glass balls like yellow soap bubbles.

The other bedrooms are all upstairs, and are reached by the gallery, which overlooks the living room. Here, a modern oil or two, a chest of beautiful old wood, and the decorative beams of the living room, make a nice effect. Knee-high statues of my favorite Trois Mousquetaires—Porthos, Athos, Aramis, and of course, d'Artagnan himself—are spaced along one side.

My kitchen not only has bountiful built-in cabinets left in their natural pine, but big green-checked curtains, more red geraniums in the windows, and a gay mural over the stove, which depicts hot-house specimens of all the bright homely vegetables—beets, tomatoes, pumpkins, carrots, onions, cucumbers and such. My kitchen makes me very hungry!

Down in the cellar, a tiny bar, a smokers' corner, and a ping-pong table are all painted fireman's red. This makes something of a splash against the dead white walls. The smokers' table boasts a wonderful lighted sign: "All Who Love Lily Please Don't Smoke Anywhere Else". There aren't even any ashtrays in the living room. Sometimes my friends start to be a little angry over this rule, for I am very stern. But when they see the sign and the comfortable couch here, they laugh and do not mind. Here is also the Dunce Corner, where Panouche gets his lickings when he's bad. Even then he, like me, loves to live in the country!

AN EXPERIMENT IN NEW DESIGN

(Continued from page 31)

for something a little more spiritual that would create in our minds a sense of peace. In designing this room, for example, my thought was to create a rather unreal effect through the various tones in the murals and fabrics. I wanted it to be an impossibility for anyone coming into the room to grasp immediately its full detail and the cause of its subtle harmony. I wanted it to have the character that would encourage study of it. Such a room surely is more restful than an immediate message of what is going on decoratively. And so I made this house of mine a new point of departure, not traditional or ultra-radical. I have tried to give it a personality that was its own, not just a copy of the amenities among which men lived in ages past, nor a projection of the way they'll think in the future. I have tried also to make it an entity of design, correlated with the practical purposes of its use."

The large central table is of natural waxed holly. Woods of every kind and from many lands are used in each room with great versatility—the burl of myrtle in one table holding in its glossy surface the lights and shadows of waving treetops and the golden sunniness that the leaves once knew.

"I have no favorite material; anything can be used to create beauty if handled well, either alone or in combination. An entire room in chromium (if anyone desires such a room) can be made a homelike place, if skilfully used with each piece well designed. I do like woods best, always in their natural tones, without artificial coloring or staining. It is an error, I think, of this mechanical period, that wood has been abandoned for metal, which is not as warm nor as pliable. Many designers today have become so obsessed with steel, chromium and other metals as to neglect wood, forgetting that it can be as modern as chromium!"

The woods seen in this house effectively evidence what a flexible medium for modern design they can be; here are holly and beechwood, burl olive, Scandinavian fir, linden, macassar, satinwood, rosewood, palisandre, walnut, mahogany—either alone or combined with marmorite, cadmium and glass, so that they become the very essence of modern decoration and design.

The art of this designer is never static; when he speaks of the traditional in decoration, he does not mean Period furnishings. To him this word Traditional means a constant movement of renewal, like the traditions of the Renaissance—never a copy, always a growth and always holding something new. Design, decorating, furnishing become to him only the media whereby the interest and beauty that prevailed in the homes of the past may be brought back in a fresh way.

"We cannot kill the desire to have beautiful things, or, at least, those we believe to be beautiful. Beauty is an inherent quality, and there must be an expression of it. What is taste? Well, taste is like a definition of beauty in any period, a something that is in general favor at the height of that period. There may have been varying opinions about it, but in every age there has been a high point of aesthetic thought, and one obviously cannot be conscious of that height until after the era has passed. One cannot sit down complacently in any phase of art development and say,—'Now we have at last arrived at genuine beauty!'—for that is something which only the future will perceive. In every period there are diverging schools of thought and taste, always a forward group and one purely traditional. This applies to every age since the world began, now more than ever, in this mechanical day, when both the traditional and modern are being so prominently featured. But we can at least strive for beauty through good design and wise selection. We live in a day of mass production, it is true, but we do not need to have mass productions in our homes. We can be of Today without our homes being eccentric or uncomfortable."

And that is the spirit underlying each feature of this home, a home so modern that a new style has been created in its furnishings; but so filled, at the same time, with the spirit of all that is beautiful and traditional, that a Renaissance statue by da Majano finds an appropriate setting on top of a modern cabinet.

Fitness, originality, care as to the least detail, mark this home as they do everything that Mr. Girard designs, all stamped by its creator's individual taste.



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STUDYING ART IN VIENNA

(Continued from page 29)

sented, and I modelled a figure in one afternoon. When Professor Hoffmann saw it, he said: "Now at last I know that Vally is a sculptor"—! So, from then on, I became sculptor. I kept on modelling, and went back to school to learn how to work the wheel. Because it happened that brightly-glazed figural sculpture was little known at that time—my porcelains finished in many colors made an immediate hit.

I kept this up for three years, until Professor Hoffmann said: "I have talked to the director, asking him to give you your degree. You can't learn anything more here. And besides, I should like you to work for the Wiener Werkstaette. You will see me there every day anyway." So I did, and the first three years there were the happiest of my life.

My friend and I had a huge studio at the Wiener Werkstaette, and each of us had a latchkey. We had free run of the workshops, also the best trained foremen and workers all the time and all the material we desired. I think the erection of this Kuenstler werkstatte was one of the genial ideas of Professor Hoffmann. We just created what pleased us, and when the Wiener Werkstaette would sell one of our products, there was always a big party given by the happy winner.

We made really beautiful things, in no way restricted either by monetary considerations or by a grouchy manufacturer. We also gave the most wonderful parties, turning the whole place into all sorts of Fairylands, and inventing novel costumes.

I remember a costume ball, an Apache Night, with misty little streets, the houses painted and plastered on the walls, old oil lamps hung about, and here and there papier-mache hands and feet sticking out of the walls, etc. Another night, inspired by Tahiti, with palm trees, the fronds plastered on the walls, the leaves, made of paper, hanging all over the rooms, with papier-mache monkeys and birds swinging in the trees.

(Remember twelve hundred words for this article—I guess it is more already!)

In 1922, there came a new director to the Wiener Werkstaette. He tried to engage us on a fixed salary, and our paradise was lost. Within twenty-four hours, I decided to leave the school, and took away with me one hundred and forty pieces of my pottery, including two or three pieces of sculpture, made at a friend's house, and went with them to the newly opened Haus Werkbund Fair at Frankfurt-am-Main. My success seemed a dream. It was the first time for me that I had been away from Vienna, on business and out in the world. I arrived in Frankfurt at five o'clock on a Saturday, looked around, and bought a lot of white wallpaper. I hung this on the wall and, working until six in the morning, made a painting for a background for my exhibits. At ten o'clock on the morning of my arrival, I had already an offer and an order from the greatest wallpaper concern in Berlin.

At eleven o'clock, when all the ministers came to open the Fair, everyone congratulated me and I had many invitations. I had gone to Frankfurt with a few cents in my pocket. I had not to pay for my exhibition space. I got everything, including a fur coat, in exchange for some pot or vase or the like. It was an old-fashioned exchange trade market. Everyone photographed me and my work, all the newspapers and magazines published many articles. From all parts of Germany, people came to see me and my work. Museums bought my porcelains, and I had order books filled.

I returned to Vienna. Now the trouble began. I had books full of orders, I seemingly had a business, but all my business was for my two hands. No workshops, no wheels, no kiln. I ran from Pontius to Pilate. The City of Vienna offered me a hospital barracks. It was so huge that the money for coal to heat it would have eaten up all my profits, and the shipping was difficult. The Chamber of Commerce offered me a beautiful Baroque-Pavillion, in the Prater. It was forty-five feet high, and you had to walk twenty minutes from the last trolley car station. Again it was impossible to heat it (you had to fight for coal at that time in Vienna), and too far from communication. At last I hired a dark cellar in an old pottery shop, and the owner allowed me to fire in his kiln, charging me twice the cost of everything, and not opening the kiln without my paying in advance.

Later the Socialist Government helped me to open a still better workshop, which I called Keramische Werkstaette Vally Wieselthier. The city also gave me orders to be executed for the various buildings being erected at that time in Vienna, and paid their bills promptly.

Now the big American trade began, and I shipped cases every week to the U. S. A. Nevertheless, I suffered such losses in Germany, on account of the inflation, that I decided, in 1927, to sell my workshop to the Wiener Werkstaette. I profited by this, and was made the head of both ceramic workshops.

In 1928, suddenly one night at dinner the president of the Wiener Werkstaette told me he was going to make an exhibit in New York City the 12th of October. I said, "I am going too." He said that it would be too expensive, and the Wiener Werkstaette could not pay the money at that time. I said that I would pay it myself. The next morning, I went to the Red Star Line and secured my ticket. I wrote a letter to Professor Richards, at that time he was at the Rockefeller Foundation.

My intention was to stay in New York six weeks and go home to Vienna. This plan did not go through. After this exhibition, I was invited to exhibit in Detroit, in Pittsburgh, etc. I made an elevator door for the Squibb Building. I made a thousand and one things. I could not get away from the U. S. A.

After eighteen months, I was called back to Vienna. After three months at home, I returned here, and stayed to work in the pottery in Columbus, in Ohio State University, for an Ohio pottery firm, making exhibits over the country.

I could tell you something about my great success in Paris in 1925. I was invited to the Salone des Tuileries, and the Salon des Independants. I exhibited at the Salon in the Grand Palais, and received silver and golden medals. I guess the 1200 words are long come and passed, so I must stop.

FLOOR FASHIONS FOR THE SPRING

(Continued from page 43)

Americans have adopted from the British with such great relish. The tendency in carpet-making to take advantage of smart clothing styles is one that has come to stay.

Another healthy trend is the development of homelike hospitality and beauty in carpets for theatres, hotels and meeting places. On the theory that people in business spend more time in their offices than they do at home, carpet-manufacturers have introduced several new fabrics designed to make the office as agreeable and comfortable in appearance as the home.

We find manufacturers becoming more and more color-conscious. Blue easily wins top place in the current color scheme. You can find it all the way from soft gray pastel tones to a rich dark blue. Brown, which always seems in good taste, is still popular. Gray is one step higher in the style ladder, and white takes the prize for dazzling unconventionality. It is particularly effective in rough textured weaves.

Some distinctly new ideas for spring may be seen at the Alexander Smith Carpet Company. In line with the new emphasis being put on textures, that firm is introducing the Donegal, which is of high and low wire construction with a tightly twisted yarn. In its rugged luxurious appearance, which is enhanced by the complementary tones of its high and low tufts, it achieves a real smartness. The Donegal is available in twelve color combinations of two colors each. In the Caracul grade, Smith has added four unusual carpets in what has been named the Flicker effect—the use of three colors in each tuft so closely blended as to give the effect of tonal variations.

Another brand new carpet is the Vagabond Knotted Carpet produced by the Firth Company. It has a rough hand-loomed texture, designed to give the advantages of broadloom. Pleasantly original are the Scotch Shaggy Tweeds. They are broadloom greatly influenced in design by the popularity of tweed clothes; all of them are adaptations of authentic Scotch tweed designs and textures. Scotland also plays an important role in this firm's new line of Scotch Tartans. With their trim, tailored patterns, they fit in rooms of provincial or modern feeling. Less trim but no less distinctive are Firth's Provincial homespuns, which are made up of designs gathered from all parts of the

(Continued on page 48)



A FAMILIAR STARTING POINT

P · E · D · A · C is likewise a familiar starting point as interesting and exciting as the one pictured above. In planning a decorative scheme a great amount of time is saved and a better result accomplished by the proper start. Pedac affords this proper start. Here one may see the newest designs, textures and colors in fabrics, floor and wall coverings, furniture, lamps and lighting fixtures, decorative accessories, etc. Displayed by the following well known firms.

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TIPPLING THROUGH THE CENTURIES

(Continued from page 24)

counts for the name, is that two daughters of Roemer Visscher, a Dutch merchant and poet, did a great deal of lovely diamond point engraving on them that became famous. A liberal father for those times, for his daughters were not only expert glass engravers, but were considered remarkable because they could also swim!

Roemers had many variations, from the squat, wide, large berkemeyer, preferred by Franz Hals in his pictures, to the enlarged roemer or humpen, meaning a bumper or brimmer, so favored by undergraduate carousers in college drinking songs.

The best that's been done with the roemer since the boisterous days of Hals is to make the foot or base into a tall slender rod supporting a modest bowl; the result is a Rhine wine glass. A pretty thing, to be sure, but with no particular claim to being a perfect container for fine Rhine wine. The excuse for this is tradition. The glass known now to the trade as a roemer has the same modest bowl, but the stem has the general silhouette of the Eiffel Tower; that is, a wide circular base as large or larger than the circumference of the bowl above it and tapering in as it rises to the bowl.

The roemer and its variants were by no means the only forms made in northern Europe. There were also the innumerable copies of Venetian shapes, and modifications and adaptations of imported and native shapes. The common glasses used in taverns and inns were pretty massive and graceless, such as barrell shaped mead cups. They were durable and held plenty of drink, no matter how unpalatable it was. Out of all these vessels the roemer stands out as one individual type, a creation growing from an environment.

After the English discovered flint glass about 1660, much the finest and most practical metal up to that time, England began to lead the markets. Venice, once the home of creation, even had to copy English forms to meet the demand.

When sparkling Champagne at last bubbled its way to fame via the court of Louis XIV, nothing fashioned up to that time caught the fancy for such a gay, ebullient wine as the tall, slender, graceful Venetian cone-shaped flute glasses. They can safely be called the first accepted special Champagne glasses. England already had its tall ale glasses so the ladies saw no need to enlarge their stocks of glass just for a new and still scarce wine. But then an enterprising maker decided that the shallow-bowl, wide-mouth, silver tazza on the stem might catch on if produced in glass. Thus was born the Champagne glass, which has become the symbol of revelry and deviltry . . . but not the model for the gourmet.

Many things happened in the reign of Charles II in England that pushed glass far along toward its standing today. Even in the homes of the great, silver drinking vessels were the most usual at the beginning of the 17th century. Glass was rare and expensive, while silver didn't shatter. In Charles's reign Port became popular. Although it was not the highly developed product it is today, it meant that the English began to drink wine neat. This made the wine glass a thing of importance. So the designers went to work and evolved variety after variety, distinguished now by collectors through the stems rather than the bowls.

With such a wide array for the householder to choose from, glass in England finally attained an honorable position on fine tables by the end of the 17th century. Wines were just entering their modern development. Corks had been re-discovered—Ovid mentions them—and the preserving and laying down of wine in bottles was becoming known. So it was only natural that special shapes for the different classes of wines became recognized. This was the beginning of the functional choice of glasses for drinking wines as we know it today.

There were capacious vessels for beer and ale, somewhat smaller ones for French wines, and some still smaller for the potent fortified Spanish wine. Then there were the little cordial and spirit glasses.

As the 18th century progressed and more and more refinement came into living, glasses reflected the change and became more specialized. By now the price of glasses was within the reach of a large part of the population. The large beer goblet was superseded, in fine homes, by the tall, slender, but smaller, beer and ale glasses. Bottling and laying down wine meant a drink of more subtlety than that drawn in a pitcher directly from the cask. So glasses became smaller. Bulk was not as important as quality.

Much refinement in drinking customs came about in the 18th century. These were the days of Addison, Steele, and Pope, when toasts were willingly drunk each day in the taverns, coffee houses, and clubs. The elaboration of living was carried out in home decorating and of course glasses were not immune from the refining tendency. Fine cut glass decanters and glasses rose in favor. They looked magnificent on the velvety, oil-polished dark mahogany tables. Glassware escaped from the heaviness and clumsiness that always seemed inherent in English forms, when the government accidentally ushered in fine, thin glasses by putting a tax on glass by weight. The English had the hard brilliant glass metal to make lighter glasses, and since the buyer could no longer be impressed by bulk, elaborate decorations came into play. In cut glass, it was often indulged in so far that a glass lost all form in a mass of sparkling light.

In this era of good living a favorite beverage was hot punch. Here the generous silver Monteith bowl with its detachable, scalloped rim had its day. The empty bowl was brought in with a glass hanging from each scallop. The glasses were removed, the rim taken off and the punch mixed by the host. Glasses for this use were designed to hold just a ladleful of punch. Much of the obesity of the times can be traced to this form of drink. Today we couldn't drink it as sweet as they did.

Glass dealers' shelves today are a mirror of all these old forms modified by the changes in the methods of manufacture. Many believe modernism is responsible for some new shapes. Perhaps it is, but it is surprising how many of the so-called new shapes were tried out from time to time down the years.

In this spirits-drinking country we know pretty definitely what we need for highballs and cocktails . . . a tall straight-sided glass, often of generous proportions, for highballs; and any number of shapes, so long as they hold at least four ounces, for cocktails. The Old-fashioned glass must have its heavy base to crush sugar against and its ample girth to hold fruit and ice while still allowing for stirring.

A demand has been met in France by a clear bowl on a slender stem, long enough to be held comfortably by five fingers. The bowl performs the same function as that of a brandy inhaler, but is not so squat and has a slightly larger mouth, because wine is drunk, not sipped like fine brandy. A glass of this type, holding twelve ounces for Bordeaux, is filled only a third full, the usual four-ounce serving. Plenty of space is thus left for comfortable swirling of the wine and expansion of the released bouquet. There are six- or eight-ounce sizes for fortified wines such as Sherry, Port and Madeira; ten or twelve ounce for the delicate natural reds and whites, including Champagne, and still larger glasses for lusty Burgundy.

This is the functional development of today, the device to allow entire appreciation of the wonders of fine modern wine.

FLOOR FASHIONS FOR THE SPRING

(Continued from page 46)

world. Their quaint flavor may be savored in such names as "The Tyrol Patch", "Celtic Basket Weave", "The Rustic Chevron".

The Mohawk Carpet Company has risen nobly to the occasion with three fine new achievements: The "Amertex", a seamless wool Wilton which is intended to be a companion grade to the now popular Amerstan Wilton; the "Tonecraft", an Axminster rug in bold new colors; and the "Valencia", a textured type of fabric showing cut and uncut surfaces with the designs of plaid effect brought out by the texture as well as the color. One of the highlights in Mohawk's carpet offerings is the "Broadway Group", a Wilton carpeting designed expressly for hotels and night clubs by Lurelle Guild.

The Bigelow Weavers have introduced a Duo-Weave carpet that is bound to become a favorite with many. It consists of an interesting combination of cut and uncut pile in a smart chevron effect.

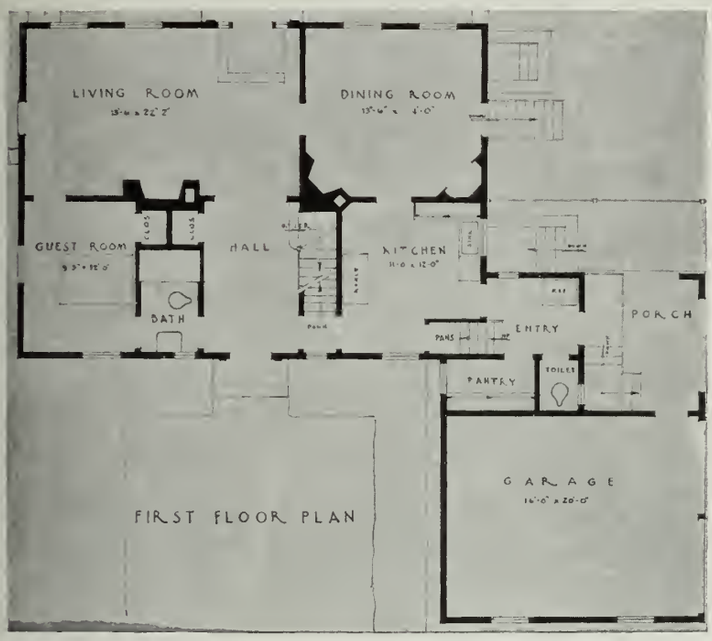
There is no doubt about it. Good taste is the keynote of the spring styles. Never have the carpet-makers met the exacting demands of interior decorators with such marked success, never has there been such a diversity and richness of fabric and tone.

MODELLED FROM AN ANCESTRAL HOME

(Continued from page 21)

nates the front façade. Around this was developed the beautiful doorway. The classic beauty of this two-story farm welcomes Miss Field to her home, as it did her ancestors some century ago. As a matter of fact, the doorway is the very same one, as are the elliptical windows overhead, and the narrow side lights.

The living room, once you are inside, does not break the illusion of old-time environment. It is quite spacious, and in it is one of the fine old mantels which Miss Field has treasured so earnestly. From the living room, there is a view out into the hall beyond, framed by a classic archway, also brought from the old homestead. The stairway, the spindled rail and the woodwork are painted cream color, and the background is a fine piece of old Colonial wallpaper. The house is individual and traditional and quite modern. To Miss Field, it is really her ancestral home reincarnated—a background for the life she wishes to lead, among her many precious pieces of antique furnishing, and among the fine, upright and reserved traditions of her forefathers. Here she may feel at home, in spite of the comforts and conveniences of a vast array of modern luxuries and accessories.



BEHIND BRICK WALLS

(Continued from page 17)

repair. How difficult to persuade the proprietress that particular jug was the one wanted. "No, no, signor, she is not good, but old—broken down. She not hold. We fix her. I give you nice new one."

A broad sweep of stone stairway leading to an upper flagstone terrace provides the proper background. Its steps are lined with pots of many colors, blue, green, yellow, some plain, some with flower design.

The semi-circular white marble bench placed directly beneath the large studio window looking on to the court might still remain hidden in a cold dank cellar just off the Grand Canal were it not for a certain gondola expedition one cold March afternoon. Negotiations successfully completed, it soon left its native soil to assume new service in a strange land.

Liberal use of brick and flagstone in the cloistered passage, combined with the cobblestone court and the stucco walls of the house, demanded the refining influence of suitable planting. Along the east, south and west walls a dirt border was provided with particular emphasis on the corners where a group effect of trees, shrubs and ground covering was achieved.

Shadows made by pillars and arches add to the effect. Much of the atmosphere, however, lies in such details as terra cotta oil jars placed here and there against the creamy white columns, in the vast collection of jugs and jars, some filled with bright geraniums, others depending on their own color

(Continued on page 51)



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Nancy McClelland, Inc., New York



SHALL YOUR NEW HOUSE BE MODERN OR TRADITIONAL?

(Continued from page 33)

roof levels, one of them opening from the owner's study, another from the penthouse which occupies a small realm of its own on top of the house. This provision for secluded outdoor living is a characteristic of modern architecture, and one reason for Dr. Williams' preference. Also, he likes the white mass and lines against the wooded background, and the balanced and pleasing arrangement by which rectangular forms mount to the penthouse unit, which has been described by the architect as "a natural corollary of the hilltop setting".

Dr. Williams apparently had no prejudice against the unfamiliar. This house gradually reveals itself not as an objective modernism, but as a logical response to the modern demand for comfortable living and permanent construction, together with a unity between architecture and landscape.

Traditional House

Major H. S. Person approached the matter of home building from the viewpoint of a practical business man, with a sentimental attachment for traditional New England architecture. He especially admired the John Alden home at Duxbury, and brought pictures of this to his architect, Mr. Harry W. Warren, to show what he wanted, or rather, a part of what he wanted.

The house must have the characteristic warmth and charm of early American architecture. Equally important were materials and construction. Extravagant details must be eliminated, and the fifteen thousand dollars spent must have an adequate return in structural strength, permanence and convenience. The plan must suit the owner's requirements, and also have marketability in case of future necessity. Major Person believes that a home should be a sound investment, as well as a sympathetic background for comfortable living.

This house at Dobb's Ferry suggests the architecture of more than a century ago in the quiet grace of its design. The simple structural form which Mr. Warren followed provides a maximum of usable space with a minimum of surface to heat. An interesting detail of the plan is the single stairway which serves both living room and kitchen, reducing construction costs, with but small sacrifice of convenience. By building an enclosed stair, the architect avoided the drafts and cold of an open stair well and the consequent waste of heat.

The owner's study was so planned that it might easily be converted into a dining room and butler's pantry for some hypothetical future tenant. With a similar emergency in view, space was provided in the attic for additional bedrooms. Instead of a sleeping porch on the second floor, a "cold bedroom", with many windows, was included, in which heat might be installed, if needed later on.

The house provides for outdoor living, both on the secluded flagstone porch at the south, and on the terrace formed by the concrete garage roof. This was marked, before drying, for deck tennis.

The garage has been ingeniously tucked into the hillside. It is adjacent to the front entrance, and joins the cellar by covered passageway, and yet is sufficiently isolated for fire safety.

In the quaint and friendly furnishing of the house, tradition has full sway. Its furnishings belong to the early American period, and the rooms are built around them. Living room windows were spaced to give place to a particularly fine old secretary and a chest. Shelves and corner cabinets were planned for collections of china and of books. This home is a pleasant mingling of Eighteenth Century atmosphere with the luxury and comfort of today.

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REINCARNATION OF PERIOD PIECES

(Continued from page 39)

holds a scintillating cut-glass sugar bowl, now perfect to hold cigars! A very complete humidor.

In our photograph of Americana, an old pewter porringer is shown as Israel Sack's ash-tray suggestion. For the elegance of a sedate English room, the English Antique Shop offers old tea-saucers—Newhall, Crown Derby and Royal Worcester—as ash-trays, with Sterling filligree cigaret-rests which clip onto the rims.

Next in the consideration of new uses for antique has-beens is their adaptation to the table-setting. For example, it is an accepted fact that soup tureens have been going out for some time. So much so, that Henry Sell cabled thus from Paris, a few years ago: "Dinner with Elsie deWolfe stop soup served in soup tureen". The tureen is more of a curiosity now than it was even then, for *soup*, that is.

Still there are old tureens lying about, of varying importance as porcelains or old silver, but invariably good in their lines. A happy modern use has been found for them,—as flower-holders. We show you a Lowestoft one so used, in the photograph of American accessories, from Israel Sack. In Rose Cumming's celebrated *milieu* of table decoration, she exhibits three blue-and-white Staffordshire tureens as a center-piece unit for flowers.

Thedlow uses a pair of old French chemist's scales as a center-piece in a Regency dining-room. They are of shimmering brass and have a large bunch of hot-house grapes on each tray, one a little heavier than the other, achieving a smart off-balance.

At this point, may I suggest a lighting innovation for just such a table. Trevor Hodges has a pair of old knife-boxes in the shape of large urns, with simple classic lines, in polished mahogany inlaid with satinwood and kingwood. Knife-boxes such as these are now used only rarely to keep knives. So I propose making table-lighting urns of this pair at Trevor Hodges'.

Other things for the table are: At Howard and Company, silver open salt-dishes, now little used, are being bought for almond-dishes. The same firm take an ancient "marrow scoop" and slit each end into prongs; presto,—a lobster-pick! They sell old "pipkins" (brandy-warmers), as sauce-pots. And to cap the Howard climax, there is an exquisite rose-bowl, the antique origin of which delicacy restrains a description.

Miscellany: Wood and Hogan have a satinwood inlaid writing-stand of the Sheraton period; it is the perfect metropolitan telephone table; Hampton Shops converted a Sheraton mahogany wine-cooler with brass carrying-handles at either end, into a gramophone for Katharine Hepburn's play, "The Lake"; they have others, not yet converted.

More miscellany: Used today as scrapbaskets: mahogany wine-buckets bound in and lined with brass (Louis Allen), and similar "plate-buckets," originally used by eighteenth century butlers to carry great quantities of Crown Derby about (see illustration, from Vernay). Modern umbrella-stands; oaken wine-barrel with brass hoops and an early date (Louis Allen).

BRICK WALLS

(Continued from page 49)

or decoration to invite attention. At the entrance to the main house, a long wrought iron table topped with large tiles in which pink roses bloom on a deep blue background, revives memories of an old courtyard in Bologna. Ivies in yellow pots fall gracefully over its edge at either end, while in the middle is a huge wicker basket filled with fruit.

A green spot against the wall at the entrance defies identification at first glance. Closer inspection reveals it in its true light—an Italian peasant umbrella only too familiar to those who have watched the donkey wagons jog along the roads leading from the marketplaces in Pisa or Lucca with the whole family resting luxuriously under the shade of its protecting green top. The setting has been provided. Now for the life behind brick walls—days spent in the warm sunshine or under the shade of the dogwood or locust—even in the cool shadows of the cloister when the sun gets too hot for comfort. Long summer evenings lying out under the stars, the moon's rays focusing eerie shafts of light on the sparkling water in the fountain.

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TROPICAL FISH

(Continued from page 19)

of primary importance in keeping your fish healthy.

Several years ago, when the tropical fish wave began to roll over the country, very little was known about undersea plants and how to raise them. The florists have been experimenting right and left and now have dozens at their fingertips. A great variety of the wild tropical plants have been brought over to this country and domesticated by a long and tedious process of cultivation. The Madagascar lace plant is tall with geometric modern leaves. The Pigmy lily, shaped like violet leaves; four-leaf clovers; saggitaria guayensis with a broad bright-green leaf; cryptocoryne with its rippled blade, especially good for producing oxygen; vallisnaria more commonly used for oxygen; cabomba; anachris, fluffy and feathery like a marigold stem; subulatta and baby tears, the short grasses which resemble each other; and bacopa, a taller, more dignified grass.

If you are a recent convert to ichthyology, and planning an aquarium for the first time, it is simpler to use community fish. They are just that, civilized to a degree; this only means that they won't swim around biting off each other's noses like some wilder brethren.

Mrs. Barker has designed a smallish rectangular tank to hold two fighting fish, a miracle to the startled observer who sees probably for the first time in his career a pair of these bloodthirsty little beasts in close proximity. A thick glass wall separates these two bambinos; even so, they wear themselves down dashing madly against the partition hoping for a battle to the death. Another fighter which lives in solitary splendor in a tank with one mirrored wall bristles with rage at himself every time he catches a glimpse of its own image! However the females and the babies live peaceably in communities, leading exemplary lives, unnoticed and unscorned.

Kissing gouramis are another strange individualistic fish. They have thick lips with some sort of suction arrangement in them; they will float around the tank with lips glued to each other for fifteen or twenty minutes at a time. This fascinates observers as it is a rather strange procession, somewhat resembling an undersea version of a Viennese waltz. You *can* put them in a community but it's very chancy. There is the sea horse, delicate, expensive, difficult to rear but a boutonniere in the buttonhole for any aquarium.

The archer fish, of which there are reported to be only about three pairs in America, have the ill-bred but highly entertaining habit of spitting right out of the water with deadly aim. Rarely known to miss, they can hit a fly on the ceiling ten feet above the tank.

To my eye the best looking fish from a decorative standpoint, are the salt water denizens. And now, my proud beauties, we do get complex. For the salt water tanks function best when you go the whole way and own a complete plant. The water must always be clean; so the plant must heat, circulate, aerate, and filter the water.

One fancier has experimented fruitfully and found that several exclusive salt water varieties can be acclimated to live comfortably in fresh water. This, he says, one accomplishes by changing the salt to fresh gradually at the rate of about a cup a day. All the still-life ingredients of a salt water tank must be treated chemically, almost embalmed, before they can be used; the lovely feathery coral fans, shells, and sponges would give off a lethal gas were they not processed first. You cannot use plants in salt water nor these coral settings in fresh water.

The salty gentry include: the high-hat with his black cock's comb and clown's face; the yellow belly, the "Brown Bomber" of the piscatorial world; the Sergeant Major who resembles nothing so much as an animated bathing suit of Gay-Ninety stripes; the pork fish, silver and canary yellow with black markings; the French angel fish, black with thin white stripes and two graceful trailing feelers. These hothouse aristocrats must have a daily diet of chopped fresh clams, while their less sophisticated brethren are perfectly content to absorb bottled fish foods or a vegetarian diet.

Most of these tropical specimens come from the warm depths of the ocean off the coast of India, the East Indies, or Siam. A few are brought up from Mexico, from South America, and from the West Indies. Sumatra produces the black-striped pearly-bodied barbus partipentazonaa. India has given us one of her sacred fish, the rasbora, a rosy-colored body with a black funnel.

Mr. George Frelinghuysen of The Stag, Decorators, has achieved an amazing effect by using only the lights on his aquaria to light his entrance foyer. Two enormous triangular tanks sit in the corners. In one, discus fish (symphodom) from the Amazon Basin float placidly about. Brown with black vertical striping normally, when frightened, they actually turn pale and swoon; their stripes fade and their bodies turn a deep beige, blending imperceptibly with the water. And we thought camouflage was discovered in the World War! The smaller discus fish are spotted like measles. Here also, a pair of scatafargus augus, from the side apparently a fat round fish, from a head-on view as thin as paper, but lovely coloring—chartreuse with black spots. Both these scatafargus are salt water fish that have been acclimated to fresh, as are the Indian puff fish in this tank. These blow themselves up like portly little blimps when angry or frightened or experiencing any emotion whatsoever. They work their pectoral fins like propellors and resemble chartreuse potato balls with tiny black spots more than anything else. Here also the ruby frons poses a coy red head above his minute black body. Here too, the pastel Trichogaster leeri from India, pink and white as an English schoolboy, trails his lacy feelers. Mr. Frelinghuysen is very proud of a pair of rare fish in this tank. Nobody knows their names, but they have an enormous dorsal fin, look like sharks, and swim with their heads down. The second tank is a garden of platys, every known color and variety; the most interesting being the bright platy variatus. These males, crossbred for their colors, like mules do not bear. Here also, a swarm of hatchet fish because they are gregarious and thrive better in schools than singly; and five or six Xiphophorus Lellie, rare little Mexican swordtails, flashing green with bright yellow tails. And quite a large bevy of baby Siamese fighting fish (they breed five hundred at a clip) who in about a year will grow up to a ferocious manhood and tear each other to shreds. In the same hall a white Chinese Chippendale tank holds a pair of gay black and white Archers.



Trianon Room at the Hotel Amb

OLD WORLD CHARM WITH MODERN TOUCHES

The New Trianon Room and Cocktail Lounge of the Hotel Ambassador

By Anne Garth

Tucked away in the centre of the midtown section on a nice quiet corner of Park Avenue is one of the brightest and nicest spots yet discovered. The Trianon Room of the Hotel Ambassador and its adjoining Cocktail Lounge.

The atmosphere is gay, insouciant with a heartening undercurrent of dignity. Here to the compelling rhythms of Vincent Lopez, the whole town dances, or so it seems.

For Mr. Lopez is not just an orchestra leader—he is a maker of magic, a weaver of spells, a Pied Piper of rhythm. With one wave of his baton, he evokes from his orchestra a tropic rhumba which sets your blood to pulsing faster and your feet to beating a tattoo. Or a swinging waltz with sharply marked tempo which makes you feel practically Viennese with intensity. Or a quick inviting fox trot which turns you for a moment into a ballroom Fred Astaire.

The air itself is clear and fresh, thanks to the efficiency of the ventilating system. No great clouds of cigarette smoke, no faint aura of kitchen odors so often the main proponent of New York night life. The air circulates washed and clean, completely changed every few minutes.

There is elbow room, and to spare; and a welcome feeling of spaciousness.

The crispness of the fresh white napery and the sparkle of polished silver meet your eye, banishing completely the outdoor fact of slush and bleakness. And whether at luncheon, or dinner, or suppertime, the room is filled with little groups of Nice People which adds to the generally pleasant decorative effect.

The cuisine is excellent!

The service is unobtrusive, a welcome relief in this hectic life about town. The canny major domo keeps an omniscient eye upon it all, just in case.

The whole room has been decorated and furnished anew from tip to toe; and "pleasant surroundings" is an anemic term for its full effect. Maurice Fatio, the decorator, has done a splendid job. The ceiling is black as a chimney sweep, not a shiny lacquered black but a soft one which doesn't refract the light nor intrude upon the consciousness. A touch of powder blue outlines the huge single chandelier whose dripping prisms diffuse a mellow glow over the dancers below. The carpet, a bright poison green, makes an exotic background for the tables and their chairs of melted-pink leather. The walls are panelled in quilted silk of a rich turquoise blue to match the window draperies. The lighting throughout the room is concealed, with the successful exception of the central chandelier and several old French wall sconces, so that you have the sense of a room suffused with light, yet never garish.

Another cheerful note is the fact that the steps leading up from the entrance dais of the Trianon to the delightfully intimate Cocktail Lounge are lighted like the loge steps in the movies. Now why hasn't somebody thought of that before? It should start a trend! This circular Cocktail Lounge with its soft lights and deep cushioned gay chairs is a gathering place for smart New Yorkers from luncheon on.

When you have seen these two beguiling rooms, heard the tempting rhythms of Mr. Lopez and his orchestra, tasted the delicious varieties of food provided here, and danced a measure in this gracious spacious setting, you'll say without hesitation, "Meet me at the Trianon Room in the Ambassador!"

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Behind this feature is the sincere belief that we can be of service; that those of you whose interest in homes, home making and graceful living prompts you to read our magazine, will necessarily be interested from time to time in one or another phase of real estate, in buying, selling, or renting.

Then, too, we realize that when the occasion arises, the layman is confounded by a wave of cheerfully volunteered "information". It seems that every one he or she has ever met is in a position to "pick up just the house you want", or has a friend who "doesn't really *want* to rent her place, but might as a favor to *me*," etc.

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CONNECTICUT FARM HOUSE RECONDITIONED

(Continued from page 26)

which follows in its design the general character of the old house and takes its place quite naturally in the composition.

In examining the old house it was found that the plastering had been done at different times and the absence of split lath in some of the rooms suggested at once that an earlier wall had been concealed. On further investigation the fine vertical sheathing of the east rooms and the paneled walls of the west bedroom were discovered and once more exposed.

The partitions between the old kitchen and the hall and the hall and the old pantry, as well as the old staircase, were removed and the room thus formed, about thirteen feet wide by twenty-eight feet long, now serves as the living room. The walls are sheathed with old boards, set vertically, gathered from various old houses in the vicinity; the mantel is new and some of the ceiling joists are new, both new and old wood stained quite dark so that the different kinds of woods would blend and act as a satisfactory background for an interesting collection of maple and pine furniture.

Modern equipment is installed in the new kitchen and the new wing also provides a servants' room and bath, with entrances to the kitchen from both the front and rear. The old hall, which is formed by the position of the great center chimney, and the old stairs were retained.

The old house was in such a condition that there was a certain amount of repair work to do in connection with the remodeling. The cost of the work in the old house proper, including removing the front porch, taking down certain old partitions and building new ones, cutting new doors and windows, new wood work and repairing old work, was sixteen hundred dollars. ($1,600.) The new kitchen wing complete cost seventeen hundred dollars. ($1,700.) Painting and wallpapering throughout cost an additional six hundred dollars. ($600.)

As there was only an old-fashioned water pump in the kitchen, it was necessary to install an entirely new plumbing system throughout the house which cost an additional thirteen hundred dollars. ($1,300.) The plumbing fixtures were Standard make and all counters, dressers, etc., were built by the carpenter on the job, which of course lessened the expense to a material degree.

OLD PORCH REMOVED—DOORWAY FEATURED

(Continued from page 27)

cented by the introduction of a wood balustrade. A new porch was added at the left, opening from the living room and the library, affording an opportunity to enjoy the outdoors in greater seclusion. The large dormer window which was entirely out of scale with the house was also removed and two small dormers, of simple Colonial design, were installed, lending greater interest to the composition and giving more light to the rooms on the second floor. In other respects, the exterior was unchanged, although a new sun room was added at the rear.

By extending the rear wall to story height, space was gained for a new bathroom and a dressing room. The other changes to the interior were shown on the plan.

A NEW ENGLAND COTTAGE REMODELED

(Continued from page 25)

openings, as well as in the mass.

In general, then, the problem of remodeling was to eliminate the accent on vertical lines, which gave the old house an awkward stilted appearance and to emphasize instead the horizontal movement, attaining thereby a closer relationship between the house and its site and effecting a design that reflects informality and cordiality.

The color scheme of the exterior is based on the shingles which are a grayish-tan. The casings are treated in a similar color, while the window sash is painted a pale cream and the doors and blinds wagon blue. The chimneys are whitewashed with black caps. The tan and blue are repeated in the awnings.

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by helena rubinstein

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TALKING SHOP

VAN GOGH, ON THE HOOF—The Modern Museum's colossal exposition of Vincent Van Gogh, brought the modern votaries out in droves. We came near seeing the phenomenon of an art gallery hanging out the S.R.O. sign. Even on two-bit admission days, the museum was jammed so that you got to see the pictures only by crawling about on your hands and knees.

• • •

The influence of all this on art-for-the-masses is tremendous. Witness the following advertisement which appeared December 11 in the *Herald-Tribune*:

VAN GOGH

It's art at its best. It's smartness at its height. It's the most interesting topic of the day in art circles. And we can't think of a more distinguished Christmas gift. We've been fortunate in securing a fine collection of the most popular of the Van Gogh prints. Priced in all four Sachs stores at $3.95, framed, ready to hang.

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• • •

Which reminds me of Nancy Hull's story: A girl told a friend about seeing a modern show at the Whitney Museum. "Oh yes," said her friend, "they were *genre* paintings, weren't they?" "No," replied the girl, "these were all by *different* artists."

• • •

HOME PHARMACY—I have found the bathroom cupboard *par excellence*, at Cassard Romano, 305 East Sixty-third Street. This is a large Empire hanging cabinet, two and a half feet wide, by three and a half feet high,—in walnut veneer, with an old mirror in its door. Three small drawers are integral with the pediment, and the interior is divided into ten compartments, nine of which are square and one horizontal.

• • •

This piece would be superb over a marble washstand in a really swank bathroom,—with old wallpaper or murals, marbleizing, brass fittings, etc. And it will really hold *all* the medicinal gadgets you can collect. . . . The cabinet could also be used on top of an Empire commode—as a dressing-table, with the compartments housing a perfume collection.

• • •

As night-stands for twin beds pushed together, Cassard Romano have a pair of fluted Empire columns in walnut. Each has a small drawer and a door revealing three circular shelves for books, clock, telephone and individual reading-light.

• • •

CONCENTRATED ALLURE—Newest of Caron perfumes is "Fleurs de Rocaille" (Rock-Garden Flowers). This rapturous fragrance by the creators of world famed "Nuit de Noël", is one of three recent additions to the Caron line. The other two are, "En Avion", a light and spicy modern perfume, and "Pour Un Homme", a man's essence. This last has a lavender base and is not to be confused with cologne, being much more concentrated, so that only a drop or two is used at a time.

• • •

"Fleurs de Rocaille" is most engagingly packaged. The bottle is of crystal, flat front and back, but with the silhouette of a classic Chinese bowl. A square crystal stopper has an inset medallion under glass. Here is revealed the trade-mark device of this perfume—a charming nosegay of rock flowers, blue, pink, yellow, white and green—on a black ground. A collar of white paper lace is tied around the stopper with a knot of narrow black ciré ribbon, further carrying out the nosegay idea.

• • •

FUR TABLEAU—H. Jaeckel and Sons have hit upon an ingenious display idea for their Fifth Avenue window. A large grey frame has been installed, and in it are arranged realistic tableaus representing seasonal episodes in the social life of fine furs. . . . During Horse Show week, the interior of a town-car was duplicated in the frame. On the fawn broadcloth seat lay a magnificent sable wrap lined with gold lamé. Pinned to it, orchids tied with gold. Beside it, a Horse Show official program, a gold evening bag,—gold lamé gloves.

• • •

Coinciding with the Opera opening, Jaeckel showed in their frame an opera star's dressing-room backstage. In an atmosphere of red plush, gilt, light bulbs and shiny photographs of singers upon the walls, we see the star's dressing table at the right. A remarkable Titian-haired wig stands upon it, amongst a litter of make-up and hairpins. At the left, thrown over a slender gilt chair, is the star's costume and the flowers she received at her twentieth curtain-call. Over the chair before the dressing table, is her ermine coat, from Jaeckel.

• • •

SHAKESPEARE SCREEN TEST—Hollywood's flirtation with Art reaches a climax in Max Reinhardt's movie of "A Midsummer-Night's Dream". The picture is a triumph for its Elizabethan script-writer. Though it has some defects, these are trifling when considered with the success of the fantasy as a whole.

• • •

The picture's art direction is uneven, with the balance inclining to adequacy of effect. Outstanding exceptions are the sadly faked scenes inserted in the moon ballet. A jewel-like glitter in the Oberon and Titania sequences is reminiscent of Baron De Meyer, while the marriage revels of the Athenean Court are done in a blond *rocaille* which is pseudo Hoyningen-Huené, or perhaps minor Beaton. It is disappointing when you think what W. Cameron Menzies could have done with "A Midsummer-Night's Dream". The long stairway at the close of the picture is almost Menzies, and stirs thought of what might have been.

• • •

MUSEUM PER FORCE—Those who haven't read "Mrs. Astor's Horse" should do so, if only to take in the chapter called "Victoria and The Moderns". Therein Stanley Walker (City Editor, New York *Herald-Tribune*) takes decorating for the ride of its life. The result is hilarious and illuminating.

• • •

Modern drinking accessories from the antique include, besides those shown in our photograph: A large "bacon-dish," used for hors d'oeuvres with cocktails (Robert Ensko); "Wine-coolers" made into service bars (Trevor Hodges).

• • •

DYNASTIC NOTE: *The New Yorker* reports that a furniture shop on East Fifty-seventh Street, "displayed in their show window, a nice settee in the style of Duncan Phyfe, and on it a neatly lettered card reading 'Duncan V . . . $47.50.'"

—NORMAN COE

BEAUTIFUL IN THE SHOP:

DISAPPOINTING IN THE HOME!

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from the home
of

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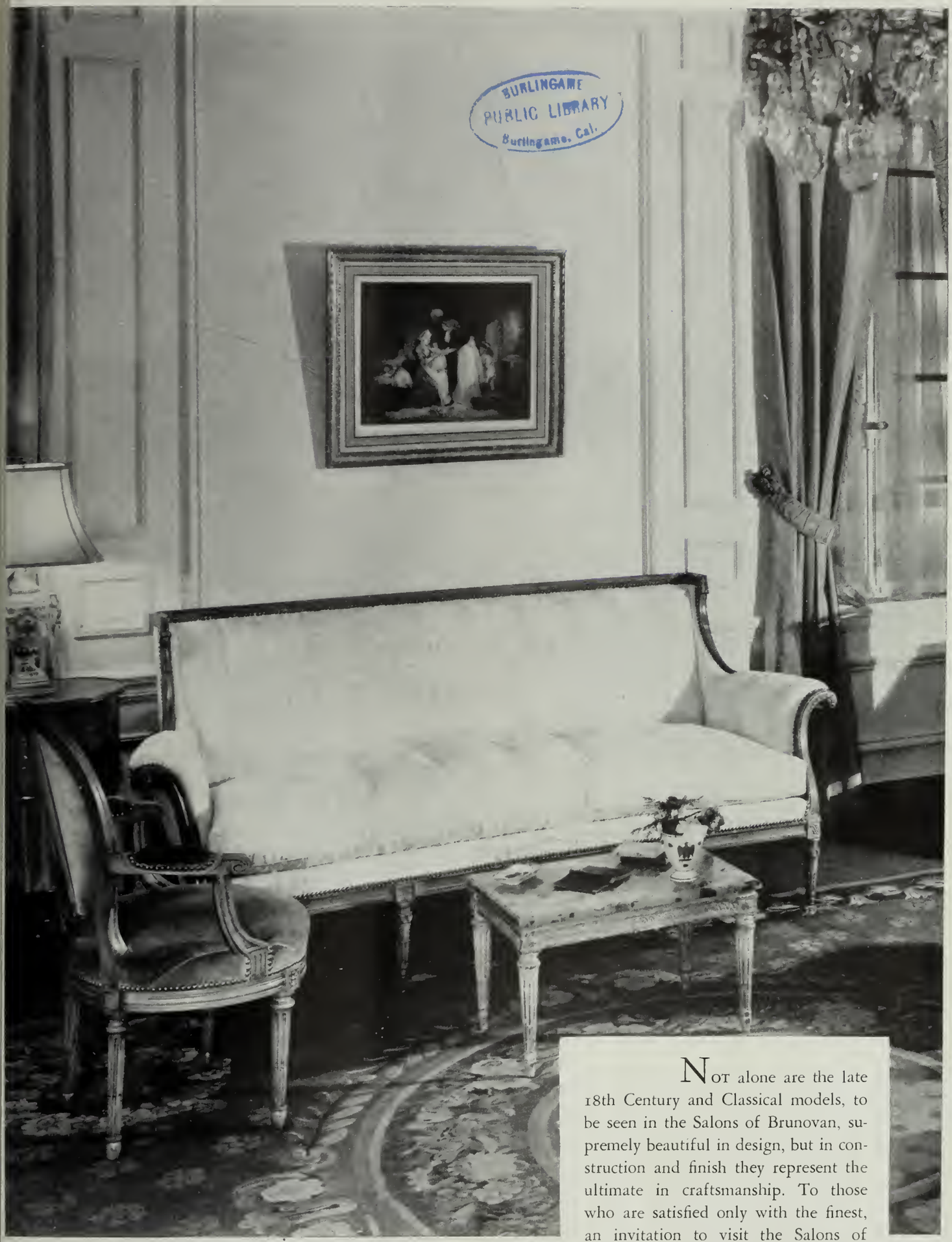
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Sydney Clark's Cape Cod House

VOLUME XLIV MARCH 1936 NUMBER 2

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Photos by Kurt Schelling

DINING ROOM of the Stephen H. P. Pell apartment on upper Fifth Avenue. The decorator, Mrs. Perry Tiffany, has used chalk white walls to complement the dull red of the old Venetian draperies with their gold appliqués and to show off the full beauty of such old French Renaissance pieces as this carved oak credence. The small heavily carved grisolle chair is one of a pair whose counterparts are in the Louvre.

MUSEUM PIECES IN A SCHEME OF LIVING

Fifth Avenue Home of Colonel and Mrs. Stephen H. P. Pell

By Mrs. Perry Tiffany

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THIS lovely pensive madonna stands in her faded draries of blue and terra cotta on Henri II credence in the hall.

THROUGHOUT America, our heterogeneous peoples have their decorative traditions. The New England farmhouse with its early American furniture and Sandwich glass; the ante-bellum, deep-South mansion with two-storied Doric columns and a raft of Victorian rosewood inherited from great-aunt Sophia; the western ranch; the comfortable anonymous country house, which so plentifully sprinkles American suburbs; the Cotts-wold cottage; the Tudor and Georgic revivals; the Long Island French château; on the Pacific coast, the hacienda, Spanish, Mexican or plain tropic; for young sprigs of the rising generation, modern: all of this architecture, appropriate to the climate or the ancestry or the personal economy of the individual, has dictated somewhat the style of the interiors.

But for New York City, the nerve centre of the world, there has been no tradition single enough and solid enough to endure. There have been eras of stuffed plush and spangled grandeur. There have been waves of high fashions for such transient styles as those wrought-iron gates which guarded practically all the more elegant living rooms in Manhattan apartment houses during the last decade—looking, though nobody thought so at the time, just a little silly. But there has been so far no crystallized standard of good taste, permanent, dignified, representative.

For this reason, the New York flat of the Stephen Pells is doubly significant. Fine old furniture, tapestries, brocades, paintings, are harmoniously assembled against backgrounds of vibrant modern color. It has a lived-in quality. Heavy furniture and the large tapestries are not allowed to crowd. Each object stands out from its neighbor with the separate distinction of an etching. And the whole apartment has a pleasing dignity and a sense of timelessness. It is the essence of knowledgeable taste. Wars may come and wars may go, generations may rise and fade, but one has a feeling that these rooms will preserve their charm and their stability for tomorrow and a hundred years from tomorrow.

From the happy days of her girlhood, when she was enthusiastically studying music in Paris, Mrs. Pell has been ardently collecting antiques. Cousin Henry, Henry Dearth, the celebrated American painter who lived so much of his life in Paris, was a gay party to the hunt. All morning they would work, he at his painting and she practising her music. Then the afternoons would be spent diving into antique shops musty with age, but under the dust, providing an occasional treasure that made their hearts pound with joy. Mr. Dearth knowing line and form and color as well as having a specialized knowledge of furniture and periods, for this was his hobby, would keep a guiding finger on the selections and gradually imparted to his young cousin some of his own appreciation and training. From that day to this, Mrs. Pell has kept widening her scope of information, as well as adding to her collector's trove.

You get a sense of Paris in the spring from the living room. For the furniture is all French, eighteenth century. In winter, the white expanse of snow in Central Park throws up a clear light cheerful as daffodils, to reflect in the mirror which we carefully placed next to the window. In the spring, the front windows overlooking the Avenue are a tapestry of green budding branches, reflected again in the mirrored wall. This same soft shade of chartreuse, like the underside of a summer leaf, covers the walls of this room and is repeated in the Aubusson tapestries which upholster the chairs.

The whole atmosphere is that of a salon, exquisite, formal, precise. Two chairs of carved beechwood in their original grey paint are signed by that celebrated craftsman, Jean Baptiste Lelarge. These are covered with Aubusson tapestries, of the genre Andry, representing a profusion of bird and animal life. Other Aubusson tapestries woven about

THE crystal lamp is one of a pair, ingeniously converted by Mrs. Tiffany from compotières. It is mounted effectively on a carved wood base. The chair is an especially fine signed piece, still covered in its original tapestry.



THIS group in the Salon includes a rare couch of the Louis XVI epoch, upholstered in Beauvais tapestry, two chairs signed by Jean Baptiste Lelarge and covered in Aubusson, two gilt-legged tables with marble tops. The screen was made from a tapestry acquired by Mrs. Pell in her student days. Below View of Mrs. Pell's bedroom.



the fables of LaFontaine cover another pair of Regency chairs. Two Louis XVI armchairs which complement each other nicely are signed by the great Courtois, and upholstered in needlepoint copied after Boucher designs. Beauvais tapestry sets off a long slender Louis XVI couch, which is the cornerstone of the conversational group facing the simple marble mantel, also Louis XVI. Above this fireplace, we hung the Gilbert Stuart portrait of William Channing Gibbs, an early Governor of Rhode Island, who was Mrs. Pell's grandfather. In the mirrored alcove next the front windows, stands a red lacquered desk. Above this, over the mirror, hangs an open shelf or two for books and personal bibelots: an early Bible with illuminated lettering, a volume with the crest and seal of Pauline Bonaparte which once belonged to that ill-fated lady, another that was once the property of his Majesty, King Louis XV, one of his letters also, and many snuff boxes and trinkets from the estate of the well-known collector, Henri Daguerre. A silver cigarette box, given to Mrs. Pell's father by the Emperor of Japan adds interest to an occasional table. On this same trip to the Orient, she acquired the splendid little marble tiger which stalks on the mantelpiece; found it strangely enough in Korea.

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Beside the fire is another sofa, eight-legged, Directoire, covered with an exquisite Aubusson rug. Two landscapes and a rich contemporary portrait decorate the walls, and a small pink-and-white lamb, the smallest Rosa Bonheur I've ever seen, add interest to the walls. The draperies are a soft green and gold damask. One of the finest pieces in this room is the ornate Louis XVI console table, made long ago in the provinces of France, festooned freely with the carved stylised garlands of the period.

When we came to the dining room, my associate, Mr. Neil Martin, and I sat down to think hard. The furniture we had sorted out of the enormous Pell collection to use here is large and the room was not too spacious. Also there were several tapestries we wanted to place here to give the room its full flavor. But tapestries make the walls of any room seem to close in unless they are spaced just so and with exactly the right balance. This was indeed a poser.

We finally solved it by leaving the walls a chalk white to lend the necessary feeling of space. At the windows, we placed old Venetian hangings, of the seventeenth century, a rich but dull red damask shot with gold appliqués. Against the clear glass of the windows, we hung small stained glass plaques, so that the light shines through and brings out clearly their matchless fourteenth century colors in close harmony with the decorative scheme.

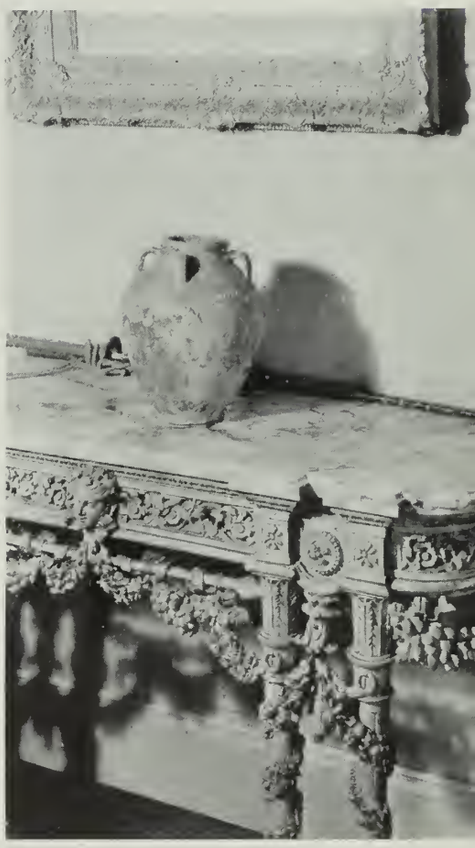


Portrait of Mrs. Pell by DeWitt Lockman.

Against one wall is a wide refectory-type table with a balustrade between its two supports. Twin Gothic wrought-iron candlesticks wired to give light, add height to this table. Between them stands a small, serious Madonna, carved from wood. We added a small flower receptacle to the back of her pedestal; often wreathed in roses, she sheds a gracious benignity on the dinner table as a centrepiece. Against this wall hangs a Flemish tapestried hunting scene of the seventeenth century, whereon falcons, doves, and griffins flee before the approaching huntsman, a surly-looking brute who brandishes an awesome wooden club.

Balancing this group, we ranged against the opposite wall two large credences of the *(Continued on page 40)*





LEFT. The hall with fine old panelled chest in the foreground. The chairs are Louis XIII, the paintings mediaeval primitives, the back figure a Madonna in XIVth century polychrome.

ABOVE. A rare console of the Louis XVI period made in the provinces of France, richly decorated.

GARDEN BLUES

Gentians—the Temperamental Spring Flower

By Anderson McCully

To speak of a blue note in a rock garden is to conjure almost instantly a picture of the deep and throbbing blues of the gentian, particularly Gentiana acaulis as it radiates rich trumpets of blue in a careless lavish fashion, the while it clings closely to its rockground niche. The second thought is perhaps of the difficulty of their growing. Gentians tend to temperament, they refuse to remain unhonored and unconsidered guests. Once mollified, their charm and brilliancy, the myriad tones of their beauty amply repay the effort to understand them.

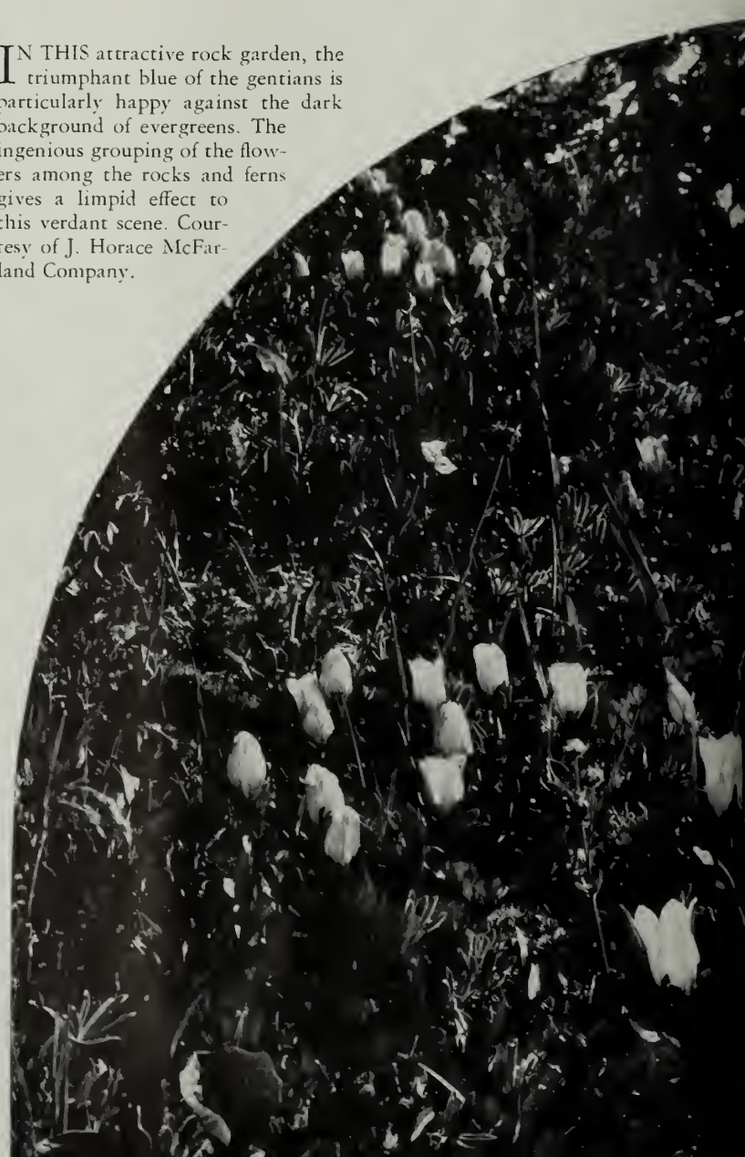
The most difficult problem in their cultivation in American gardens is to keep them cool enough, and at the same time give them an approach to the light which they would receive on their mountain homes. With some three hundred species coming from many parts of the world, cultural needs will differ. Some demand lime while others will not tolerate it. One thing upon which they all do insist is perfect drainage. The majority also demand considerable moisture in conjunction with this drainage, and partial or full shade is a necessity with many.

While gentians may be increased by offsets or division, they do not take kindly to this treatment, and seedlings are a safer investment. Germination is generally listed as extremely irregular; but I believe this is mainly due to the age of the seed itself at sowing time. Fresh seed is of extreme importance with gentians. Sown as soon as ripe, it may be looked for above the ground in two or three weeks. A little delay often causes it to rest beneath the surface for an entire year. The soil for this sowing should be very fine, as the seeds themselves are very small. A friable loam that is decidedly sandy in texture is probably about the best soil medium. Especial care should be taken that the drainage is of the best. Sow, if possible, as soon as the seeds are ripe regardless of the season.

Once seeds are germinated, damping off seems their greatest enemy. An early pricking off is imperative. If only a few are coming on, I like potting them up individually; but they can be brought on collectively when there are too many to handle in this manner. In any case, I believe it is better to surface immediately with fine stone chips or grit. It is the best insurance I know against the damping off. Seeds must also be protected against slugs, for these pests are particularly appreciative of all gentians, and often able to discern their presence before our own searching eyes. Use care that the young seedlings do not dry out. Shade them from the direct rays of a hot sun, but give them all the light possible otherwise. The addition of leaf mould to the potting soil is usually beneficial. Once established, gentians are usually most tenacious garden visitors, and will make happy little colonies of that marvelous blue described only by their own name.

Gentiana acaulis, the gentianella, is probably the best known in gardens. This is a stemless trumpet-flowered, alpine, at its native home in Switzerland, painting whole mountain meadows with its cerulean tones. In cultivation it has been considerably hybridized, made productive of five inch stems, and been subdivided, or at least closely associated, with four other species—angustifolia, Kochiana, Clusii, and alpina. Gentiana dinarica is similar, but lacks the spotted marking





IN THIS attractive rock garden, the triumphant blue of the gentians is particularly happy against the dark background of evergreens. The ingenious grouping of the flowers among the rocks and ferns gives a limpid effect to this verdant scene. Courtesy of J. Horace McFarland Company.

of the corolla. Of these, angustifolia seems to group with Clusii in preferring limestone: and Kochiana sides with alpina in heartily disliking it. Half sun will do for these, and the two latter will probably be better content in a mixture of equal parts of vegetable loam, heath soil, and crushed granite. May and June are the months usually listed for their bloom, but I have frequently found them an intense splash of blue in April.

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Gentiana cruciata follows from June to August with its dark blue flowers erectly borne on six inch stems. This prefers full sun and limestone. It may be propagated only from seeds. Sow them as soon as ripe in the fall. They may not appear above the ground before the following April. Carry them through the summer in a cold frame, and pot off in August for permanent planting in the spring following.

There is a good deal of talk about the Gentiana Farreri, a sky blue introduction from China, rich in varying tones and with a white throated trumpet. This is possibly a superior form of ornata (veitchiorum) and blooms in September and October. Mr. Reginald Farrar, whose name it bears, describes it as the most astoundingly beautiful of all the gentian race. Of similar habit is the darker flowered Sino-ornata.

Another late summer bloomer is our Gentiana calycosa from the northern mountains of the Pacific Coast. On Mount Rainier we often come upon their glowing upright funnels protruding through the early autumn snows. Peat and moisture suit them well with partial shade. The flowers open out only beneath fair skies, a rather common trait among gentians. This variety sometimes reaches twelve inches in height, and is one of the most lovely of its family. It comes from moist Alpine meadows at timber line, but has always taken kindly to my lowland garden. Caring much for similar treatment is the taller G. sceptrum with dark blue, bell-shaped flowers. This too is a native of the Northwest, but is rather large for many rockgardens as it sometimes attains four feet in cultivation, though *(Continued on page 41)*



GENTIANA CALYCOSA is here shown in its native habitat. An idea of its true sturdiness may be realized by noting the dense growth of lupine, mountain asters and other hardy plants with which it is holding its own. Photo by Asahel Curtis.



THE gentiana anchusa, at the top with its heavenly blue, comes to us from Crete, and is of especially good shape to nestle in the curve of a rock. Another happy dweller among rocks is shown in the center, where gentiana muscara predominates. At the bottom, the primula, which comes in deep blue with a yellow eye, also thrives gaily in stony land.





BIRGE M. CLARK, ARCHITECT

"ABIERTA

THE side façade of this enchanting house, "Abierta," has a wealth of decorative detail, in the free-hung outdoor stairway, the wrought iron Spanish balcony, and the use of old Spanish tiles on a wall panel as a foundation for the stair treads. There is lush tropical vegetation in the palmettos, the pepper trees, the tall palms and low-growing blooms. The Spanish chimney pots are the perfect note for the architecture of this fascinating home.



THE back view of the Charles Norris' home, where much of the life of the family is led. The planting about the house here is singularly beautiful against the white stucco and the rose roofs, with the huge bright green pepper trees blowing over all.



KATHLEEN NORRIS and her husband beside the swimming pool at their summer home in the foothills of the Santa Cruz Mountains. The pool is enclosed in a stone wall, a rare thing in California; and back of the wall towers is magnificent verdure of evergreens and deciduous trees—beech and oak and silver birch, with pine and Douglas fir.



Photos by

THE fireplace wall of the living room at "Abierta," with its homelike associations of beautiful antiques, and the tall Spanish chimney bearing on the face the Norris crescent.

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MY HOME IN CALIFORNIA

By Kathleen Norris

We chose Palo Alto as a winter residence in order to be near our children, our son Frank and our nephew and two nieces, all of whom were preparing to enter Stanford University. Our idea was to be near them during the college years and to make our home live up to its name, "La Casa Abierta"—"the open house." It has been very successful as far as that is concerned, as the Billiard Room, which is beneath the garage, is always occupied and there are groups of boys and girls constantly in the library and living room. Almost every Sunday night we have a supper, and frequently sit down twenty to twenty-five in number. Our children know that they can ask in all their friends and there will be room for them.

I would say that our home was a combination of our own ideas and the architect's. The scheme of building the house in the form of an "H," must be credited to my husband, as also the idea of two patios—one in the front and one in the back—and it was I who planned and designed the Spanish Kitchen. However, I cannot say too much for the ingenuity, taste and feeling for form and design displayed by Mr. Clark. The house is the result of a happy meeting of minds.

The building is stucco, just "off" the white, which makes a pleasant contrast with the red tile roof. The pool (more properly a fountain) is entirely a matter of landscape gardening. It is centered in the front patio, and the spray of water gives a silvery tinkle which is very pleasant to hear on moonlit nights.

If you come in from the wide tree-shaded street of the quiet college town, you reach the Casa by a little flagged path under oaks, and enter the patio, where there is a long cloister, and where flowers push against the iron-grilled doors of the drawing room and the dining room. It is a lovely place, this patio, when moonlight is streaming down through the trees, or when girls come out on their narrow balcony and stand looking down into it, in a framework of pepper strings and weathered pink tiles.

But you usually enter through the narrow door out of the garage, on the side street, and find yourself immediately in the big back garden—a whole acre of lawn broken only by croquet wickets, beech trees and great oaks and silver birches framing it, long adobe walls shutting it away from curious eyes, and orange trees bearing fruit and blossoms indiscriminately and sometimes simultaneously, all the year long. Some of the plants used in the landscape gardening are: royal palm, yucca, rhododendron, azalea, daphne, several varieties of cactus, aucuba, thuya, junipers, Italian cypress, magnolia, lilac and flowering banana.

In the garden, fitted at an angle in a corner of the wall is the Spanish Kitchen, a three-sided open place, all tiles, with a gas stove cunningly disguised as an old chest and an



THE back patio of the "Casa Abierta," with its succession of fine Moorish arches, wrought iron grills and tropical planting about the terrace. Above is a small balcony, reached from the bedroom window.

ice-box concealed behind doors that should rightfully hide stolen treasure and pieces of eight. Here there is a grill for chops and steaks, big Mexican bowls for salads, a chocolate churn from Barcelona and a silver pitcher from Sao Paulo. And hereon, all the winter Sunday lunches are prepared by hostess and guests alike, and everyone sooner or later gets what he likes best to eat, by the simple method of bringing it along with him and cooking it. Curries and creoles and parisiennes and hollandaises all take their turn, and always there is Java pepper freshly ground and French bread spongy and sour and toasted almost to the burning point.

We live here in Palo Alto—at La Casa Abierta—from October until May. The summer months we spend at Saratoga, twenty miles away, where we have a number of cabins tucked under the redwood trees of the Mountains of Santa Cruz. There we are five miles from the village. We enjoy a delightful seclusion, and from my studio window I can look out ten miles across Stevens Creek Canyon at a prospect where no roof is visible.

Downstairs at La Casa Abierta there is an arcade leading into a square library lined with books, the real living room of the house, for on these shelves are everyone's favorites, and not a day goes by but what someone is searching for a poem or a passage along the lines of multi-colored covers. Here is the biography collection, more than two thousand volumes; lives of missionary women who fared forth to Sarawak or the Soudon a hundred years ago, lives of pioneers in covered wagons, stories of the great mutiny, three hundred books of real crimes and trials, biographies of countless kings, queens, courtesans, writers, cooks, royal governesses and mental healing cranks. Browsings in second-hand bookstores for some thirty years have yielded me this harvest of true tales, and some- *(Continued on page 43)*



THE front view of the Norris home, showing a beautiful succession of tiled roofs, the lower one extending over the wrought iron main entrance. The window at the left has a Spanish grill, and the planting is sumptuous and tropical.



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"la répétition du ballet"
a very rare and fine oil color by Dégas.

Of his many paintings of dancers, few have more thrilling life and varied gesture than this "ballet rehearsal." Photo made in the Bignou gallery from the original painting.



From the original painting by Jo Mielziner

THIS impressive set from Maxwell Anderson's current drama "Winterset," is the most apt illustration possible of Mr. Mielziner's advocation of the theory of suggestion and illusion in stage design. Reminiscent of Whistler's famous "Westminster Bridge," the imaginative scope and power of this scene is greatly enhanced by simple yet subtle treatment.

STREAM-LINE IN THE THEATRE

Stage Decoration Follows the Current World-Wide Trend toward Simplification
From a Talk with Jo Mielziner

By Anne Caparn

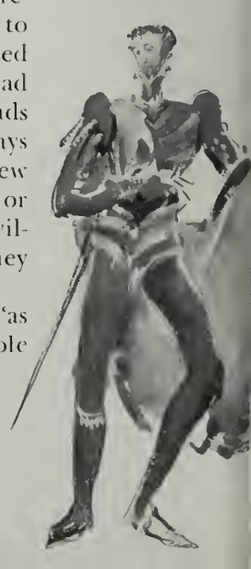


AN INFORMAL portrait of Jo Mielziner in his skyscraper workshop.

Jo Mielziner contends that every artist tries to make the world see what he wants it to see —and not always successfully. In his opinion, no matter in what era an artist may live, what may be the fashion and mode of thought of that era, he has found that the most efficacious way of driving his point home is to go about it as simply as his own processes of thought and his inhibitions may allow. After all, the fundamental conception behind every work of art is simple in itself—and the grander the conception, the more simple it is likely to be, even if the articulation is elaborate.

"I think," said Mr. Mielziner, "it may be agreed that the average human is not very observant. If you clutter up a stage or a painting or a book with a number of irrelevant details, your public will not, as it were, be able to see the wood for the trees. During the run of 'Street Scene' some seasons ago, I received many protestations of doubt as to the authenticity of the iron railings used in the sets. Apparently some people had failed to observe that there are thousands of such railings guarding the entry-ways of old brownstone houses all over New York. It's not a question of stupidity or even blindness. It's just that these cavillers hadn't noticed something that they probably see many times a day.

"So, on the stage," he continued, "as well as in every other field of art, people





hb by Juley

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IN THE snowy and poetic scene from "Ethan Frome," which recently opened at the National Theatre, with Pauline Lord in the leading role, a particularly interesting feature is Mr. Mielziner's changing of the constellations in accordance with the hours of the night.

are coming more and more to realize that simplification of design and execution is far more telling than any amount of elaboration and ornament. The stage is becoming as stream-line-minded as architecture, or interior decoration, or sculpture. We are rediscovering the limitless power of suggestion and illusion. After all, there's no use spending, in this breathless world, a lot of time, energy and agony fussing with details and superfluities that will, in the end, only serve to confuse and obstruct."

Mr. Mielziner went on to say that even authenticity is not always necessary in stage design, and often not desirable. And this is where the decoration of a room on the stage differs from the decoration of a room in your home. The professional interior decorator, when his plans call for a Heppelwhite sideboard, must furnish a real Heppelwhite sideboard, or at least, a very fine and exact reproduction. But on the stage, where distance lends enchantment, and where the details of fine carving do not count, a simplified and inexpensive copy of this same sideboard, provided it has good lines, will probably be far more effective than a genuine antique.

This is true of costuming, especially period costuming, which calls for sumptuous colors and splendor of design. An inexpensive duvetyn might look more like velvet to an audience than velvet itself. Designers are learning new and fascinating tricks of substitution and persiflage. And mod-

THE much talked-of set by Norman Bel Geddes from Sidney Kingsley's "Dead End." Here it is asserted that in a realistic drama the use of masses and suggestive design has a large part in imparting to an audience the vigor and truth of the play. Photo by White.



TWO delightful costumes by Jo Mielziner. To the left is the gay Mercutio of "Romeo and Juliet," attired in lime-yellow doublet and hose and a cardinal red cloak. Below: Lady Catherine of "Pride and Prejudice" is most stately in a gown of blue-green moiré.



ern fabrics offer a whole new world of exploration into the realms of gay deception. Costumers must now be magicians, versed in sleight-of-hand. They must be able to pull a million-dollar rabbit out of a ten-cent hat.

"All this has to do," explained Mr. Mielziner, "with what I have said before about suggestion and illusion. Stage design now calls for greater subtlety of thinking and planning than ever before. It is really much more difficult to know where to stop than to keep on going. If you shave a set down to the barest essentials, those esssentials must be doubly significant. In the current 'Winterset', for instance, I wanted to make the bridge the focal point of the set, and I tried to do this by building everything, as imperceptibly and subtly as possible, up to it, and then just suggesting the bridge itself on a backdrop. (Whistler may have had the same idea in his 'Westminster Bridge.') In this way, I hoped to make the audience *feel* the bridge, be aware of its continual presence, be drawn beneath its shadow, acknowledge it as a symbol of the real meaning of the play. This principle of suggestion and appeal to the imagination of an audience has been more and more in force ever since the days of Gordon Craig and his fellow pioneers. The continual development of stage lighting and stage construction is, of course, of inestimable aid to the followers of this principle. Designers have learned that there can be immeasurable weight of significance in a mere spotlight, or in the suggestive illumination of a certain color.

"In the same way, there can be real interpretative significance in the color of a costume, in the placing of scenery. In 'Romeo and Juliet', the breathtaking scarlet of Miss Cornell's costume in the second act has, in contrast to the lighter and more subdued costumes of the other players, a quality of vivid poignance that must be a factor in 'putting across' to the audience the passionate youth and sorrowfulness of Juliet. The coloring of Mercutio's costume—lime-yellow doublet and hose, cardinal red cloak—bespeaks the Harlequin spirit, the effulgent nature of this delightful Shakespearean. I think we can all remember the days when the producing of a play by Shakespeare struck a strange timidity into the souls of its protagonists; when the sets were dull and pompous and the costumes strictly and timorously conventional. But now these most human of all dramas are produced as simply and without rodomontade as the lightest of drawing-room comedies.

"This year," he continued, "in addition to 'Winterset', 'Pride and Prejudice', 'Jubilee', 'A Room in Red and White' and others, I have had the privilege of designing the sets and costumes for Katherine Cornell's forthcoming production of 'Saint Joan'. In this play, which I consider Shaw's masterpiece, I have tried to interpret in my settings the terrifying and brutish cruelty of the Dark Ages. There must have been a kind of insensate coldness, a merciless bestiality about those who could submit the simple peasant girl to a trial almost unprecedented in its hideously farcical injustice. It is my good fortune that Miss Cornell has the same feeling about the play. I know she will play the title role magnificently, and I hope that my sets and costumes may have the quality of tragic and simple power that she will put into her acting, always so rich in sympathy. "Perhaps the work which has *(Continued on page 43)*



IN THIS melancholy and musical set from the folk-opera, "Porgy and Bess," Serge Soudeikine seems to have caught with significant perspicacity the primitive and childlike soul of the Negro race. The dark writhing trees sweep upward toward a turgid night sky, and the jungle forms have the fluid quality of music.

SOME of the tenants of Charleston's Catfish Row, as seen in "Porgy and Bess." Soudeikine has costumed them in crude and primitive colors, some of them savagely discordant, yet all flowing together in an unmistakably poignant rhythm.

Both illustrations from original paintings by Soudeikine



SPOTLIGHT



Photo by Alfred Stieglitz



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Georgia O'Keeffe, one of our outstanding native artists, was born in Wisconsin of Irish and Hungarian Dutch parents. In 1901, the family moved to Williamsburg, Virginia, where the young artist received much of her early training. At the age of ten she painted flowers, and from that time on she has followed unswervingly and with signal honesty of purpose, the uncharted road of art. Examples of her daring and individual work are to be found in many museums.

On Three Distinguished Representatives of as Many Arts

Lucrezia Bori was born in the old Spanish town of Valencia on Christmas day, and it almost seems as though she started life with a carol in her throat; for she began to sing when she was a small girl of four. Her family, the Borjas (Madame Bori is sometimes written of as the "last of the Borjas") were very musical, and seem to have instilled in their accomplished daughter a real hunger for song. She won great success throughout Europe—and then came New York—and the Metropolitan. She has worked with memorable earnestness for the Metropolitan Opera Company; and in her spare moments, she finds time for golfing, tennis, swimming and the collecting of fans. Her charm, simplicity of manner and genuine kindness have helped to make her one of the best loved personalities in the world of music.

William Gillette of recent years has been living in retirement in his great castle, known as "Seventh Sister," on a hill in the Connecticut River Valley, where he entertains his myriad visitors by taking them for three-mile rides on his favorite toy, the famous miniature steam railway, and where he plays host and father to seventeen cats. But this season, at the age of eighty, he has emerged from this Arcadian seclusion to appear once more on the stage, thanks to the persuasion of his old friend John Golden. Most of the plays offered him did not suit him, until Mr. Golden conceived the brilliant idea of reviving Austin Strong's delightful comedy, "Three Wise Fools," which was first produced in New York in 1918.



From a painting by Jean MacLane



CRAFTSMEN OF THE TREETOPS

ARTICLE AND DRAWINGS by HENRY SMITH WILLIAMS



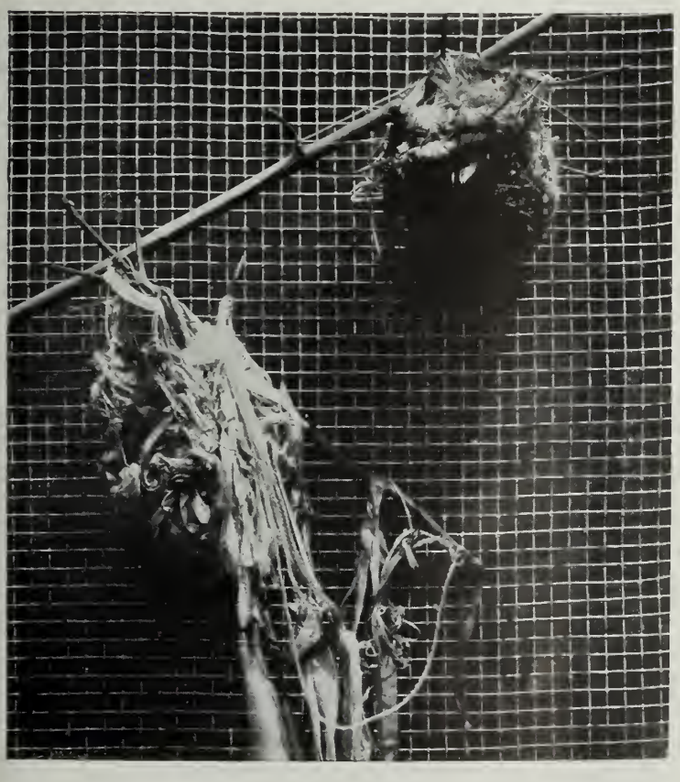
Everyone will agree that no country home would be complete that did not have a company of birds in the dooryard. But many people fail to realize that the number and variety of birds that make themselves at home in any given dooryard depends to a considerable extent on the treatment accorded the feathered visitors. Not that you can immediately attract a large colony of birds merely by making them welcome. Birds are home-lovers, and a deep-seated instinct calls them back to the place of their birth (the very door yard, even the very tree), after their winter sojourn in the south. But year-old birds, seeking their first nesting-site, may be obliged to wander a little from their natal colony; and naturally they will go where they find favorable conditions. That is your opportunity.

Again, if safe nesting sites are provided, a single pair of birds may expand into a colony in two or three seasons. Even birds like the orioles, which raise only one brood in a season, might, under ideal conditions, increase nine-fold in two years. I grant that this would be unusual. The migration to and from South America, entailing a flight over the Gulf of Mexico of from five hundred to seven hundred miles, is a hazard that keeps down the population. Instinct impels the birds to follow the emigration trails of their remote forebears; and they know nothing of a safer route via Mexico or Florida. But it is always to be hoped that some of the voyagers will survive the double journey; and it is obvious that the probability of this is proportionate to the numbers involved. Moreover, I am inclined to think that weather conditions, on the average, favor the earlier migrants in the autumn; wherefore I feel that such coöperation as human beings can give, enabling the nest-builders to make safe homes expeditiously, distinctly tends to conserve the population, and build up a bird colony. At all events, I have sometimes advanced this idea in part explanation of the flourishing character of the colonies of migratory birds at "Three Brooks," our Sanctuary, near Roxbury, Connecticut.

Our experiment in aiding birds to make homes that are different began in 1923, and has continued through twelve years, or thirteen seasons. During this time upward of a hundred nests have been built at "Three Brooks" which have utilized materials supplied by us. That a large majority of these nests are artistic and decorative structures has been admitted by those who have seen them.

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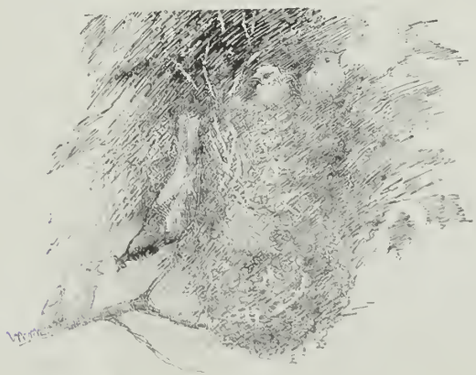


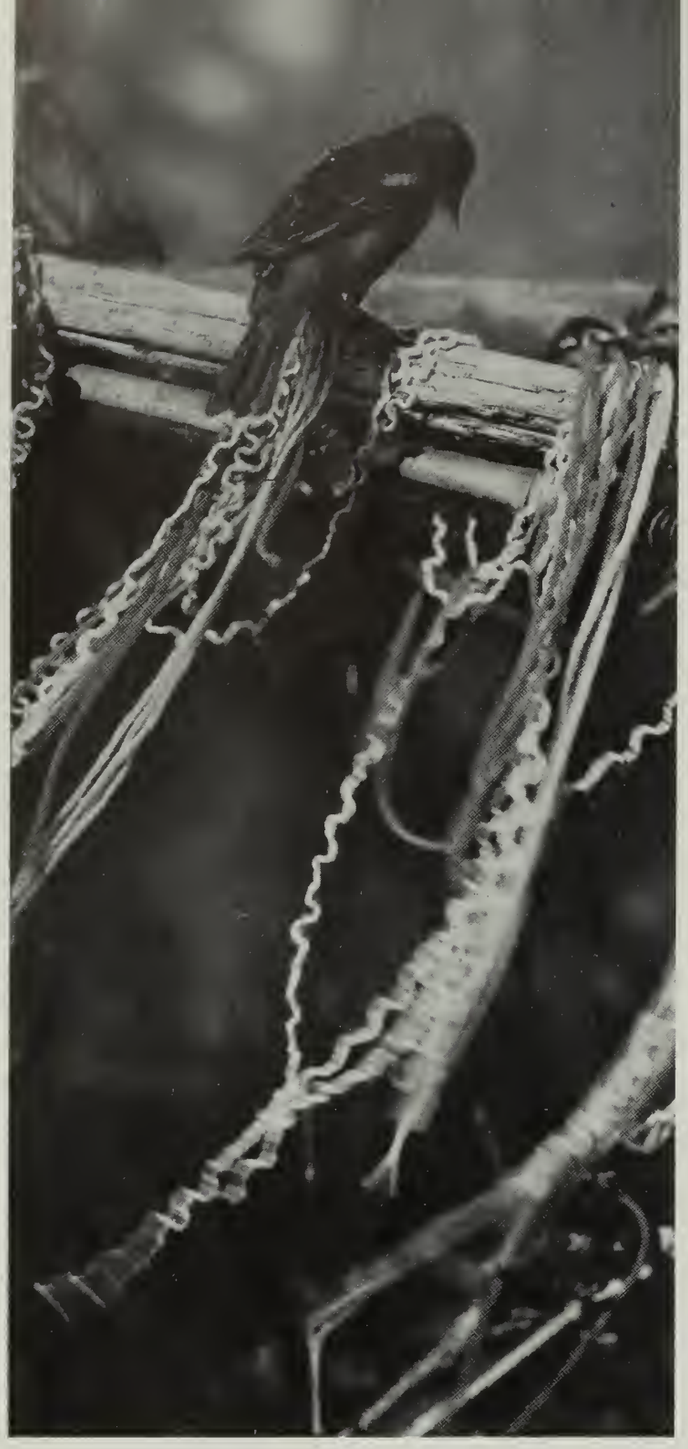


THESE orioles have woven a roomy nest out of colored wool yarn which is put out for them to use. They make their own selection of color and texture to suit their individual tastes.

LEFT, two examples of weaving skill in which strips of linen and silk ribbon and other materials have been combined with yarn.

ON THE opposite page, an oriole family is out for an airing, but not yet ready for flight. After the female oriole has had her first experience building a home with textile materials, she learns to take advantage of their flexibility and to select harmonious colors.





THIS Baltimore oriole chooses carefully the yarn for her new home. The female selects the material and weaves the nest, returning every year in a 2000-mile migration from South America across the Gulf of Mexico to the Connecticut sanctuary at Three Brooks. They have been doing this for twelve years.

I think I hear you say that a bird's nest is not a "home". The ornithologists are forever reminding us that a bird's nest is only a cradle. But that, it seems to me, is hardly an adequate appraisal. A cradle, in human experience, is not a structure in which a child is born and in which it lives uninterruptedly until it attains practically full size and capacity to run about. You should see a young hummingbird leave its natal "cradle" for the first—and only—time: it darts off like an arrow. And no bird normally leaves its birth-domicile (call it "home" or "cradle" as you like) until it can use its legs or wings, or both, with a good measure of effectiveness.

Let it be understood that it is the building of birds' nests in which we have coöperated. It will appear as we proceed that our coöperation has been of a very practical character, and that the resulting structures are very different indeed from what they could have been without our aid. For example, there could not have been eleven orioles' nests within a hundred yards of our house in the season of 1930, each built almost exclusively of soft woolen yarns of varied colors, had we not supplied the yarn. If you were to compare any one of these nests—or half a hundred others in our collection—with nests of the same species of birds built anywhere else, you would readily concede that the human coadjutors must be given a measure of credit.

It must, however, be understood that the birds are the sole *builders*. No nest in the Three Brooks collection has had a single strand of material added or adjusted in any way since they were taken from their original sites in tree or shrub. Every nest is precisely as its builder left it—bar a certain amount of dishevelment through rain and wind and the fading of some colors from exposure to the June sun. The nests themselves are so remarkable, and so unlike

BELOW, the eggs of the chestnut-sided warbler. The main structure of this craftily woven nest relies on the old material.







THE oriole at first chose only white or grey materials, avoiding red. When red yarn was tied to the preferred colors, the nests became covered with bright streamers. Though hawks could spot the gaudy fluttering objects at half a mile, they avoided them, suspecting some kind of trap. This made the nest safer.

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other birds' nests, that it is not altogether superfluous to give the assurance that they have in no wise been tampered with by human hands. Yet from another point of view, the assurance seems rather absurd, because it may well be doubted whether any human hands could possibly duplicate the craftsmanship these structures reveal. A visitor, looking with wonderment on one nest after another, exclaimed: "Why, these birds can weave, knot and crochet!" He might have added that some of them can sew, embroider and decorate, and that—most important of all—each individual builder has tastes, capacities and ideals (I use the word advisedly) that lead to the creation of a unique domicile.

Note that I say "her". You will correctly infer that the helpmate of the bird family is the cradle-maker. With few exceptions, the male never puts a bill to the actual work, even to the extent of gathering material. His job is to select the home site and defend it against all intruders. At a later day, he helps feed the young—doing his full share. But in the time when the nest is building, he is only a spectator—though obviously a highly interested one—often accompanying the real worker as she collects her materials and encouraging her with words of cheer, if one may so interpret his jubilant snatches of song. By notable exception, the male cedar waxwing sometimes assists in gathering nest-building material. But I have not observed that he does more than turn the material over to his mate. In a word, the role of the male is at best that of coadjutor, not of builder.

The structures the orioles build are beautiful in design and of meticulously fine construction—things of genuine artistry, according to any human standard. That oriole who set the example, and originated the movement back in 1923, for "nests that are different" *(Continued on page 38)*

BELOW, the conservative chestnut-sided warbler on her old-fashioned nest, looking complacently about her established home.









FRENCH PERIOD DINING ROOMS FROM GOTHIC DAYS DOWN

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CELEBRATED authorities assembled these old French dining rooms for an exhibition in Paris. Noted connoisseurs were called in to consult about the bibelots and art treasures which would express the spirit of the various epochs. The whole exhibition was carried out with such a feeling of responsible authority as a museum might display, but with an added humanizing touch of life.

The French people have given us so many milestones along the road to gracious living that we really should cancel their war debt. Certainly one of their definite contributions has been to our present-day standard of dining.

It seems therefore fitting to cast an appraising eye now and then at the amenities among which these people have attained their epicurean stature.

The Empire dining room pictured here in all of its mahogany and bronze glory has at its feet an old Savonnerie carpet. In the background, on the walls are two especially fine printed paper panels which look at first glance like tapestries, but their rich coloring adds a warmth and lightness to the ensemble that tapestries generally do not lend. These paper panels are known as the "Hunts of Compiegne." The table centre pieces, bonbon dishes, and incense burners of gilded bronze go nicely with the rich tones of the dark wood. The Louis XVI dining room below, provides a welcome contrast. Its panelled walls and delicate furniture are typical of a prettier, if somewhat less virile epoch. The graceful plaster insets over the doors, "dessus de la porte," are a high note. The chandelier is of gilded and patined bronze. The bronze trim of the mahogany table repeats this touch.

The Louis XIII dining table pictured here has not so definite a flavor, for this was a time when France was feeling the first tremors of the Renaissance and a medley of foreign craftsmen were beginning to flood the country with their ideas. The carpet for instance is Italian. Bergamus velvet decorated with delicate *(Continued on page 43)*







UPPER LEFT. A splendid Empire dining room authentic down to its minutest detail. The furniture is mahogany with bronze trim. All photos by Bonney.

LOWER LEFT. A graceful example of Louis XVI dining room. The rare old oak boiseries are originals from an old French house of that epoch.

UPPER RIGHT. Dining à deux as it was planned in the days of Louis XIII. The heavy but perfectly balanced table is typical of this period.

A COUNTRY house dining room such as you might find in any of the French houses in the old provinces. The curtains and wall panels are percale.

LOWER RIGHT. A Gothic dining room whose tiled floor, carved oak panels, and rough-hewn furniture bespeak the XVth century. Rare XVIth century tapestry.



TEAPOTS were made in fairly large quantities at Bristol, but, like other tea-ware, are rarely over-decorated, the painted decorations being restricted generally to simple floral subjects, views, or the quaint Oriental figures, some of which are referred to as "Long Lizas," copied from the porcelain brought from China.

INDIAN CLAY FOR BRITISH POTTERIES

Over Two Hundred Years Ago, South Carolina Exported Clay to the Makers of the Famous Bristol China

By Mary Fanton Roberts



STATUETTE in Bristol China of Milton, depicted in pensive mood, probably after dictating "Paradise Lost" to his daughters, handsomely attired, on a base representing marble. A somewhat anæmic effect.

Richard Champion of Bristol, England, was an up-and-coming young man. His vision extended from Bristol to the clay banks of South Carolina. When he began he wanted a hard paste for his porcelains, and had heard from some seafaring folk that, in a certain locality in this new America, a clay called "unaker" had a rare quality for producing a hard, smooth surface. "Unaker" was the Indian term for "cloudy", and this clay, which is still used in South Carolina, still carries the old Indian designation.

"Unaker" proved to be just the material that Champion had hoped for, and with it he produced a glaze for his porcelains that attracted widespread attention, and in time became famous over Europe. With his far-sighted quality of mind, he naturally was not content to manage one small pottery, but quickly acquired another pottery owned by the chemist William Cockworthy. These men were hard workers, with an intense interest in their occupation, a characteristic of so many of the early English craftsmen. They both believed in the hard paste porcelain which the Chinese had produced for centuries; and, while other potters were experimenting with this surface, these workers of Bristol achieved the greatest success with the "true", or hard paste surface.

Richard Champion was not only a hard working and true thinking potter, but he had a sense of grace and of charm that he may have achieved through his early study of Chinese work; or it may have been the lyrical quality of imagination with which some stern Englishmen are born. The examples of his work, some of which are shown in these pages, have a curious charm and a suppleness of line unusual in much of the Northern porcelain of this date. In addition to the glaze he had achieved, he was a colorist of rare discrimination, and had a fine cheerful sense of realism not often related to fact.

At the height of his success, he brought out a series of figures supposed to represent various nationalities—Europe, Asia, America, and so forth. In studying these lovely porcelains, you do not quite know at first whether Champion was an unconscious humorist, or naïvely ignorant of historical fact and national characteristics. "Asia", for example, is called a symbolical figure, but anything more sweetly and gently provincial English it would be hard to imagine. The tall beautifully rounded body of this lady is swathed in a whirlwind of modest draperies, the coiffure is neatly combed and parted, about the round maternal throat is a chain and locket, and jet earrings which would have offended almost any Oriental beauty, dangle from her ears. "Asia's" modestly downcast and virginal countenance is the true essence of the kind of British domesticity which Champion must have known in his own home. Whether he did not know Asia, with its somewhat unsettled domestic relations, or could not bear to contemplate such a state, and preferred his own chaste ideal to the truer and more



THE shape of this vase was copied from a Chinese original, but the painted decorations are essentially English, of the style which the painters adopted after they had thrown off the more conventional Oriental influence.



decorative Eastern symbol is not set forth.

At the feet of this pleasant lady stands a weird animal, which might be a camel. He is gazing into the distance with a curious, slightly lascivious expression, which seems to be the only daring Eastern note in this group of statuettes.

As for "America", she is a robust, jaunty creature, of Rubenesque proportions, slightly but modestly attired, with a large bonnet of feathers—evidently Mr. Champion's one tribute to the tales he had heard of American Indians. At her feet crouches a strange, undreamt-of animal which leads one to believe that this excellent potter had never fared forth in the world even as far as the London Zoo.

The little figure of Milton also pleases the eye. It is exquisite in its coloring and finish, but, curiously enough, affects the mien and attire of a Roman senator, yet with a face somewhat girlish in ex- *(Continued on page 48)*

AMERICA: One of the Continent series, supposed to represent a North American Indian huntress. Note the naïve feathered headdress and the miniature animal at her feet, this being, possibly, the modeler's conception of a buffalo or bear.

ASIA: Another of the symbolical figures modeled to represent the Continents. Similar subjects were made at other potteries, but those of Bristol rank among the finest. The nonchalant camel-like creature behind the lady gives a real Oriental touch to this engaging statuette.





DISTINGUISHED ROOMS OF THE MONTH



Photo by Emelie Danielson

CLASSIC modern and traditional furniture are very intelligently combined in a corner of the London home of Syrie Maugham. To Mrs. Maugham is given the credit of introducing the vogue for blonde woods in London. In this corner of her own drawing room, she has specialized in white decoration, and old and new pieces of furniture are astutely brought together, against a simple background. The general effect seems very modern, but is really old Chelsea. The glass screen is a Twentieth Century touch.

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Photo by Samuel H. Go

AGAIN we have the new and the old in furniture tastefully brought together, in a modern home in Armonk, New York. The traditional note is firmly asserted through the Aubusson rugs and the old marble mantel. The curtains, with their long, simple, straight folds, are very modern, and Marie Laurencin's painting is an assurance that the room is up-to-date. The rug also is modern, carved, but the mantel is Eighteenth Century Italian, and the chairs are Queen Anne. McMillen, Inc., decorators.



THIS quite unique dressing table is a setting designed by Hobe Erwin for Katharine Hepburn's picture, "The Little Minister." Babbie's bedroom is properly Scottish, with wallpaper scenes from "The Lady of the Lake," but the beauty room is very definitely classic modern, with its formal draperies at the sides of the windows, and the curved form of the dressing table, which is finished in white quilted silk. The candelabra are English, and the most striking feature of the room is the placing of the stool and the dressing table on a raised platform, covered with white velvet, fringed in gold. Photo by R. K. O.



Thomas Strahan Co.

Richard E. Thibaut, Inc.



Imperial Wall Paper Co. Helen Dryden's design "Wheat"

PAPERS THAT BLOOM IN THE SPRING

By Fay Thompson

The New Spring Wall Coverings, Efflorescent, Modern, or Genteelly after Old Prints. In the New Trends Are Rich Patterns, Strong Colors, Fresh Designs and Decorative Effect

If your winter diggings are beginning to look a little frayed at the cuff, or your country lodgings to seem stale as yesterday's soufflé; if popping off to South America seems a little impractical, but you *do* want a change of scenery; if the violets selling on street corners have given you a feeling of spring to the marrow, there is only one answer. Wallpapers, fresh spring wallpapers. The new designs are richer, more interesting than they've ever been.

Seeing spring in the advance shadow of a crocus, Arts and Decoration has visited several of the leading wallpaper manufacturers and carefully inspected the trends, in order to save you a few galosh steps.

Thibaut forecasts delicate pastel colorings, large floral patterns, and rhythmic modern designs. Color combinations will be more subtle. For instance, their grey morning glories twining on apple green stems over a background of French blue; orange, pink, grey, and silver maple leaves anent a chocolate ground; a pair of sand-colored love birds with coral eyes on a vine-green ground; a wavy line design, two shades of blue set off by white fronds on a green ground. Stylised baskets of fruit and flowers, or palm trees and ribands form the motif for two handsome papers.

M. H. Birge and Sons finds that today's trend leans toward the strong tone colors such as the chocolate browns and blues rather than the ivory and cream tones which have been in vogue for so many years. Their designs are conservative rather than modern in feeling, but their colors are high-keyed and varied. An especially good paper of their creation is Le Rat Mort, planned for bars or game rooms. Variations of a pattern including wine bottle, cigar, decanter, and a carte du jour are outlined in red or black on a silver ground. There is here a stunning plaid, slender pencil lines of primary red and blue on a white ground. A profusion of blossoms makes several interesting papers: grey and sand flowers and leaves on a dark cocoa ground; gentians, morning glories, buds scattered on a tan ground; coral, taupe, and white daisies and poppies on a pale sand ground. And a clipper ship sailing between pink islands on a white sea should satisfy the cruise-conscious.

Thomas Strahan believes from reports all over America that the trend is away from the neo-classic and from the modern. They have felt an increasing demand for fine drawing and for Georgian reproductions of old papers; for lovely old English flowered papers such as the market hasn't noticed for years. Yellow is being used more widely than ever, they feel, even creeping quite frequently into the copies of old papers. Their floral patterns swoop and curl in lovely contrasts that would be perfect for almost any country house: grey and green hydrangeas on a white ground; tan and beige on a deep cream and copper ground; cocoa flowers and swags on melted pink; gigantic prize-winning peonies in deep red on a rich dark blue; white and grey grape leaves on a poignant blue. A green-blue landscape framed in flower garlands over a tan ground sprinkled with nosegays makes a charming motif. Grey elephants and an Indian maharajah on a burgundy ground decorated by thin parallel lines of grey is the nearest approach to modern, and a delightful one. Imperial is interested in the practical as well as the æs-





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Imperial. Design by Walter Dorwin Teague

M. H. Birge and Sons Co.



Imperial Wall Paper Co.



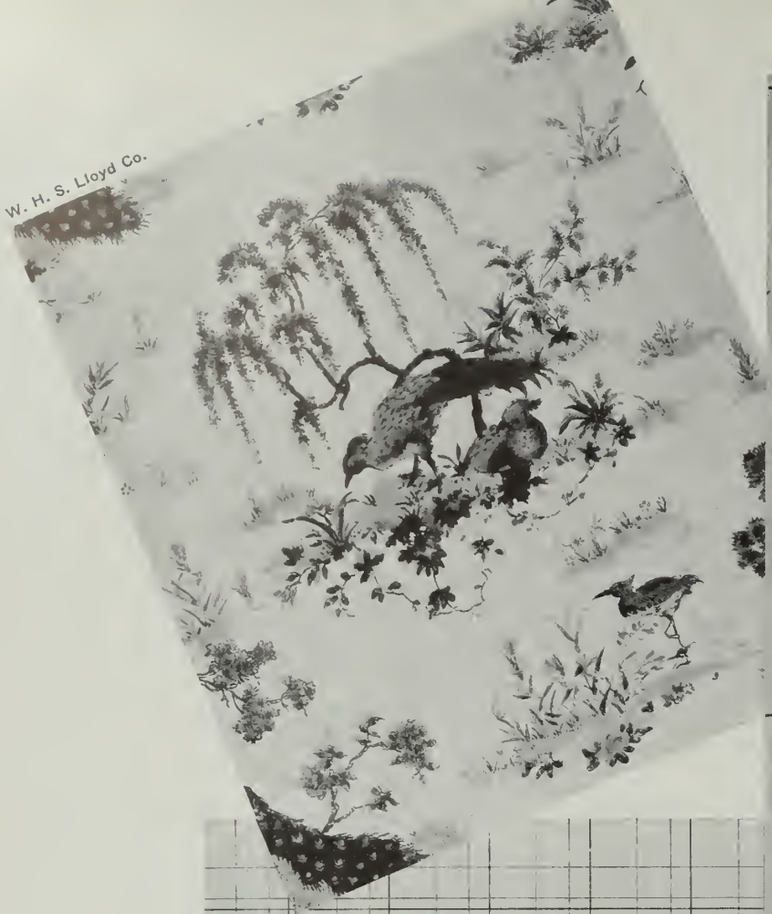
Imperial

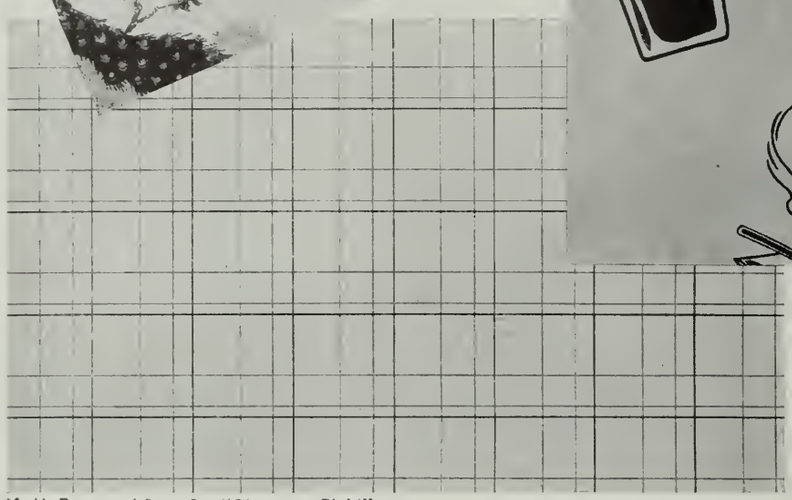
SPRING wallpapers from the five firms represented here, leaders in their field, predict a variety of influences ranging from love birds to elephants, grouped in decorative masses to give your home a fresh slant on life.

Thibaut

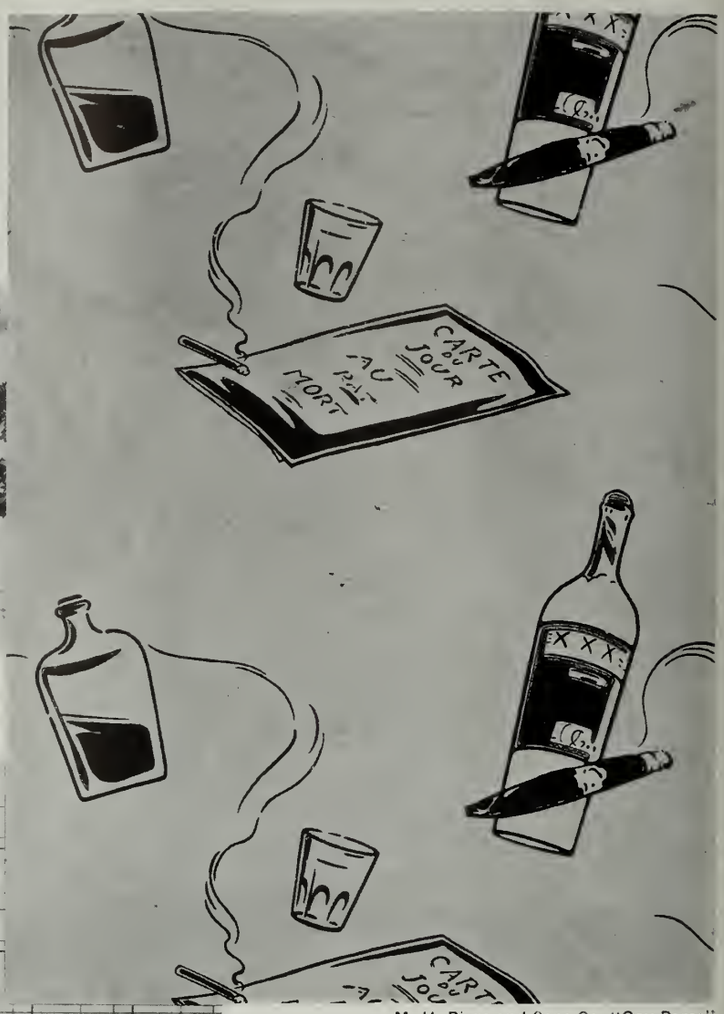








M. H. Birge and Sons Co. "Glengarry Plaid"



M. H. Birge and Sons Co. "Gay Paree"

THREE stimulating papers open to the wide extremes of milady's choice for this new year. The middle paper is especially interesting as it is a copy of the original wall covering used on Paul Revere's room in the John Alden House

thetic qualities of the spring designs, and guarantees their new papers to wash. Walter Dorwin Teague has done a memorable pattern for this firm, combining Oriental motifs with an allover tracery of modern feeling, white and pale green on a rich sand-pink ground. There is a simple perfectly balanced design by Helen Dryden, rhythmic white sheaves of wheat on a warm cocoa ground with a nice counterpoint motif of pruning fork and scythe. And a fresh modern paper by Lurelle Guild based on the symmetry of quills, in coral and grey. Isabel Croce has designed for them a pattern fresh as spring rain—nosegays, laurel leaves, and green broken lines on white. Their floral papers show a rich and unfettered imagination: realistic deep yellow roses on a grey ground; white morning glories on salmon pink; blue and red tulips on a polka dotted white ground; a jungle of palm fronds and banana trees white on deep pink, or sky blue; blue orchids on a mauve ground; old-blue thistles on a wet-sand ground. There is also here an engaging wall covering for a den, trophy, or recreation room: a bright tangle of polo players and dashing ponies by John Little.

W. H. S. Lloyd and Co. are especially enthusiastic about the rising vogue for the Old English designs and the recurrent popularity of a few rare Early American prints. An English chintz pattern in purple-blue, old rose, and green on white is copied from a design made for Queen Anne's Coronation, about 1700. There is a lovely reprint of an original Adam Bros. design with scrolls, griffons, and draped figures outlined in white on a rich tan ground; a copy of the paper on Paul Revere's room in the John Alden house in Duxbury, Massachusetts, dated about 1700, pheasants, peacocks, willow trees, and flowers on a white ground. An 18th century hunting scene, of French origin, lovely inky blue monotones on a warm beige ground, resembles the texture of toile de jouy. Perfect for a nursery or a breakfast room is a pattern created from a dozen or so old English sketches. The characters are quaint and Dickens-y and the French caption bears its English equivalent beneath. Here there is the primrose vendor, "Primaveres, un sou le bouquet"; the match girl, "Voulez-vous des allumettes?": the milkman "Du lait, du lait", and so on. Several rich and varied designs, copied from old English prints, are charmingly replete with scrolls and flowers and stylised figures. The old colors of the floral patterns, particularly the chintz effects, are worthy of note.

All in all, after viewing the wide range of color, style, and atmosphere on display by these leaders in their field, after absorbing their fresh and stimulating viewpoints, one feels that we don't even need that first crocus for Spring. For these wallpapers are just as gay, and twice as permanent. And the colors are most enchanting.



All illustrations from the current exhibition

Gottscho

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A GOLDEN ANNIVERSARY FOR THE ARCHITECTURAL LEAGUE

—And the Guest of Honor is the Five-Year-Old American Institute of Decorators

By Alan Jackson

New York City has learned, during the past few years, to pay special attention to the annual exhibits of the Architectural League of New York. Timely and vivid, these reviews of current American architecture have always managed to maintain a uniformly high and generally conservative standard. This year, however, the League's annual show (at the Fine Arts Galleries) had a particular importance. For one thing it commemorated fifty years of existence of the Architectural League. For another it was sponsored by the League in collaboration with the American Institute of Decorators and marked the first joint American exhibition by architects and decorators. And, finally, because it showed not only today's architecture, exterior and interior, but also, in photograph and display, traced its mutations through fifty



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Garrison



A TENNIS court on a Long Island estate that has the fanciful quality of an Eighteenth Century playhouse. James W. O'Connor, architect. On page 33.

ONE of Dwight James Baum's Early American houses—the home of Robert Irwin in Long Meadow, Massachusetts. It has the well-lived-in look of a house many times inherited. On page 33.

THE gracious hallway of a house at Rumson, New Jersey. The floor is of black and white linoleum inlay, and the stair rail is a fluid curve of white and grey. George S. Steele, owner-architect.



THREE views of a New York house which has been divided into apartments, and which is owned and designed by Morris B. Sanders. At the top is a literary corner of Mr. Sanders' apartment. At the right, the front façade, showing the generous modern glass brick windows; and below is the hallway of the owner's apartment.

years, it exhibited in miniature an entire era in American civilization.

The United States was not altogether a pleasant place in 1881. The Civil War was only a generation away and not forgotten. The streets of New York were so filthy that the death rate was alarmingly jumping. There was much talk of Mr. Swan of Newcastle, England, and his developments in electric light bulbs and Harper's Weekly confidently prophesied that all ships would soon boast electric searchlights. The Republicans got a majority in the Senate (one of them was Benjamin Harrison) and President Garfield, like Czar Alexander II a few months before him, was assassinated. But the country was beginning to show solidity and cultural stirrings. Henry Hobson Richardson's big, brown stone buildings squatted permanently on the land. In January, 1881, the National Academy of Design gave its third annual black and white exhibition at the Salmagundi Club. The American Society of Painters in Water Colors followed a few months later with their fourteenth. These exhibitions gave Mr. Frank A. Wright, architect, an idea. Why not have an exhibition of architecture? He arranged one and out of it grew and was incorporated five years later the Architectural League.

Since that initial exhibition the League has busied itself with annual reviews of architecture, giving medals for outstanding work in architecture, painting, sculpture and the crafts. On its walls have been shown renderings or photographs of the best architecture America has produced. Its juries have generally been conservative but the history of its exhibitions is the history of architecture in the United States since the late 19th Century. This year the show was panoramic; there was the elegance of Carrere and Hastings, architects for the New York Public Library, the richness of McKim, Mead and White (the old Madison Square Garden), there was the Romanesque of Richardson (who designed Albany's New York State Capitol and its City Hall). From these you

Garrison







A SNARLING leopardess (right) and a stalking black panther (left), two fine life-size bronzes by Wheeler Williams. Courtesy Arden Studios.

LIBRARY



A CORNER of a cocktail room in a house in Glencoe, Illinois, with murals by Allyn Cox. The background is pale yellow, the figures are a luminous blue-white, with black touches in hair and shoes. The room itself is done in grey, with splashes of vermilion.

travelled to the modern of the blue-tiled apartment of Morris Saunders (reproduced on these pages) or the modern of William Lescaze. Almost all of America's top architects sent exhibits: Shreve, Lamb and Harmon, William Van Alen, John Russell Pope, Harvey Stevenson, etc. It was significant, not of the taste of the jury but of the actual building in the United States, that there was comparatively little modern. But most significant was the presence of a large group of Government-built projects (Federal Housing Administration projects and slum rehabilitation by such agencies as the New York State Housing Authority). The architecture of a country, as any architect will tell you, spells the history of that country. In the 1880's there was little thought given to housing and the Government had never considered being its own architect. The architecture of the 1930's tells a different story.

Of a more recent era than the League is the American Institute of Decorators. Founded five years ago with William R. Moore president, the society has been engaged in unifying and organizing a difficult and personal profession, has devoted itself to maintaining standards and driving out charlatan decorators. The A.I.D. this year was exhibiting the work of such established decorators as McMillen, Inc., Nancy McClelland, Lenygon and Morant, A. Kimbel & Son, Mrs. George Howard. The prize exhibit was two rooms, one fashioned by Bruce Buttfield in the style of the 1880's; the other modern—the work of seven decorators (Roy Belmont, Alexander Girard, Mrs. Florence Beresford, Woodward Fellows, Mrs. James C. Rogerson, Mrs. Gertrude Gheen Robinson, Miss Miriam Smythe).

Thus this year the architects and decorators of the country have collaborated in producing an exhibition which turned out to be the most vital in the doughty fifty years of the Architectural League's existence. Specifically the exhibition has stressed the important and subtle interdependence of two arts. Architecture, in its broadest sense, involves much more than the designing of the shell of the house and the planning of cir- *(Continued on page 48)*

ONE of a group of two figures called "Play," by George Snowden. Executed in pink Georgia marble, these decorate the façade of the new Saratoga Springs Drink Hall, designed by Joseph Freedlander.



THIS spirited chase makes an ingenious radiator grille for a house in Lake Forest, Illinois. The materials are iron and pewter, and the artist is Wheeler Williams.

Photos Karl Klein Studi



TALKING SHOP

Situation in Satin—Friends of mine, intent upon wintering in town, found the perfect small flat in East Fifty-second Street. Before you could say River House, a sub-lease was signed and the place was theirs for the season—furnished. On moving in, they were dismayed to find it stripped of many objects essential to its charm. The owner's valet had carefully removed items which he considered too good for sub-tenants. Among the absentee gadgets were twelve Chinese Immortals in carved jade, which had stood in a row upon the mantel.

• • •

My friends sought out their landlord and convinced him of their respectability at least to a point where the various *objets* were restored. The twelve little Chinamen have confidently resumed their old stamping ground.

• • •

The apartment has great style. Its living room has walls painted a delicate ivory,—the carpet is grey. Over a huge sofa in apricot damask hangs a horse painting by Herring. The large window has long hangings of soft yellow, with thin silk glass curtains of grey-blue edged in narrow ivory fringe. Against the end wall is a fine big Louis XVI commode with white marble top. Upon this, a French sun-burst clock is flanked by shell flower-pieces under large glass domes. A pair of petit point chairs stands either side, and upon the wall are three cock-fighting paintings by Alken.

• • •

Occasional pieces also are old French things of unusual quality. A pair of Louis XIV carved fruitwood armchairs with caned backs and seats are against the window. A Louis XVI table desk with black leather top is at one side of the fireplace. Opposite, stands a large cabinet in glass and teakwood, wherein a collection of carved jades is displayed on illuminated glass shelves.

• • •

The only flaws in this perfect room were two immense club chairs by the fireplace. Their size was made more appalling by worn and woolly upholstering. My friends decided to correct this situation by means of slip-covers, which they proposed to make themselves. A trip to Bloomingdale's produced fourteen yards of ivory satin. Soon the apartment was literally festooned with the stuff. Cutting had commenced. The chairs revealed intricacies of contour never dreamed of by my ambitious home upholsterers. The siege which followed was one of unparalleled horror. Cutting proved so formidable a task that the idea of putting the covers together at home was abandoned in sheer exhaustion.

• • •

At this point, Lord & Taylor were called in. They were implored to send a man who would refrain from criticism of what had been done, but who would take the situation as it stood and bring it to a successful conclusion. In short, to take the damned mass of satin away, and return it in the form of perfect fitting slip-covers.

• • •

The man from Lord & Taylor proved to be a gentleman. He pronounced the cutting perfect, but revised it extensively. He conversed with my harassed friends about American history! He did not demand more material, but finally withdrew, promising the slip-covers not in three weeks, but in four days' time.

• • •

The satin chairs are a spectacle of classic beauty. Never have slip-covers of more perfect fit been seen. Their workmanship is superb, and the fasteners up either side of the backs could not be more elegant if they graced the side-seams of an Edwardian beauty.

• • •

The Man Who Sees One, Knows One—Packard claims it is "the one 1936 car on the roads you can recognize." According to *Time* magazine, this claim is "a slight exaggeration." Of course there is a car made at Springfield, Mass. which is fairly recognizable on the roads . . . Rolls-Royce does not hide its light under a streamlined bushel.

• • •

Both cars have a classic radiator motif which is incorporated into their styling year after year. The Rolls radiator with its famous wingéd emblem has authority which defies style change. It is a paraphrase in silver of time-honored Doric principles. Fashion cannot pronounce it passé until Parthenon and Victory are no longer remembered.

• • •

Certainly there is justification for Packard's claim. Among popular makes it is the one car easily identified. It bears the likeness of noble ancestors. You see it today, and remember with some nostalgia, the huge Twin Six touring-car of ancient days, carriage blue, with custard-color wheels,—and tan Laidlaw slip-covers. Perhaps you recall a backfire or two—coasting down hills.

• • •

First Novel—Catharine Whitcomb, 22, is the author of a best-selling first novel. "I'll Mourn You Later" is the title of her book, published by Houghton Mifflin. Burton Rascoe proclaims it "a beautiful piece of work . . . the author", he says, "has a preternatural gift of style."

• • •

A native of Madison, Connecticut, Catharine Whitcomb emerged from Miss Walker's school at Simsbury a year or so before her publication date. Descending upon New York with the idea of becoming a fashion model, she was soon being photographed by Hal Phyfe, in clothes from Best & Company. Meanwhile no one knew she was burning up foolscap, and that a best-seller was piling up in every available recess of her apartment.

• • •

The Whitcomb book reveals its young author as a rare analyst of moderns, who can yet pay touching tribute to a previous generation. Elizabeth, heroine of "I'll Mourn You Later", is fortyish. She is a serene and lovely figure, and will remind you of Galsworthy's feminine ideal.

• • •

Peanuts for Jumbo—The spectacle which Percy Hammond calls "The Colossus of Rose", brings back the Hippodrome as a national institution*—and *with* a bang. Albert Johnson, besides designing the show, has made the grand old auditorium land its punches as never before. He painted it red-white-and-blue, with plenty of gilt in the right places. The seats are slip-covered in vermilion, corded in white, with large white stars centered on backs and seats. Red carpet is everywhere, and only Johnson could have made the cute little menagerie downstairs in the cellar, where Annette Kellerman and her diving-girls used to emerge from disappearing dives in Hippodrome waters.

* "Jumbo", produced by Billy Rose.

• • •

Hospitality Note: The Chatham Bar serves miniature hot dogs at the so-called cocktail hour. The cocktail per se appears to be slipping, so many long drinks being in evidence from four to seven. But hot dogs maintain their particular *chic*, especially when reduced to puppy proportions as at the Chatham.

—Norman Coe

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ORIOLES

(Continued from page 23)

was a creative artist justly to be named as a genius. All the surprising nests of the Three Brooks series were made by her descendants, and by neighbor birds of the colony who obviously emulated their example.

The original genius came to the arbor one memorable morning of late May (1923), and busied herself in the futile endeavor to untie a string that held a bittersweet vine against one of the arbor posts. Her very earnest desire to secure that string was obvious. But there wasn't a chance that she would succeed in loosening it.

So we came to the rescue, with substitute materials. Not being able at the moment to lay my hands on any pieces of string. I tore a sheet of cotton cloth into strips about three-eighths of an inch wide and eighteen inches long. The oriole retired while I hurriedly draped the cloth strips over arbor-poles and scattered them on the grass nearby. She returned immediately, and seized one of the strips of cloth, which fluttered gracefully in her wake as she flew off. She landed in a small maple tree by the Big Brook, a hundred yards away, and began to adjust the cloth strip to a small branch, doubtless selected in advance as nest site, but as yet having nothing to distinguish it from other branches.

Three or four minutes later, the bird was back at the arbor, in quest of more material. Meantime, I had added numerous bits of string, silken cords and such small ribbons as I could lay hands on to the supply. Some of the ribbons were scarlet. I was especially anxious to see whether anything colorful would be accepted.

The answer was quickly given. Madam Oriole came again and again, accepting our coöperation with alacrity and apparent satisfaction. She took strip after strip of the white cloth, and showed decided interest in silken cords of several colors. Narrow bands of silk ribbon, several of them yellow or orange, and at least one bright red, were also accepted, and woven into the structure that began to have the semblance of a deeply-pouched nest. But the scarlet ribbons comparable in width to the white cloth strips were ostentatiously ignored.

I made the test definitive by intertwining the scarlet and white strands, but the bird untangled the assortment, and carried off the white strips without touching the other. Obviously, scarlet was distasteful. By nightfall, the nest seemed at an advanced stage. Viewed from the hillside, fifty feet away, it was preponderantly white, the strips of cloth constituting its main framework.

Next morning, however, I was able to supply a new batch of materials. Strands of soft woolen yarn, some white and some rose-color, were put out in profusion. The oriole accepted them eagerly, and apparently without discrimination. The texture apparently appealed to her, for she took nothing but the yarn, rejecting pieces of white cord (placed alternately with white yarn strands) after testing them with her bill. So much of the rose-colored yarn was utilized that the nest glowed in the sun, like a gigantic orchid in the tree top.

And now one of the human coadjutors had a brilliant strategic idea. Why not tie the scarlet ribbons that the oriole did not want to the soft yarn that she adored? The plan was adopted and it worked. The bird went whirling through the air, with gaudy streamers trailing a yard or so behind. And presently the scarlet streamers dangled from the nest, the yarn alone having been woven into the body of the structure. The experiment continued with other types of streamers added, until the completed nest, with its multi-colored appendages, constituted what some one described as a Fourth of July celebration in the tree top.

It was a spectacle to make the eyes of any ornithologist pop out of his head. For one of the sacred canons of "nidology" is that birds are instinctive masters of camouflage, and that every nest is made as inconspicuous as possible, through selection of building material which will blend with the surroundings. And here was a nest that fairly screamed for attention. Though leaf-screened above, it hung in an open space, the scarlet and yellow appendages glittering in the sunlight with a dark green background of foliage to enhance the effect by contrast of complementary colors. From the road below, it was glaringly visible for fifty yards in either direction. A hawk, from the

(Continued on page 44)

midnight sailing



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MUSEUM PIECES IN A SCHEME OF LIVING

(Continued from page 9)

Henri II epoch. These are hexagonal and are supported in front by four sturdy pilasters. Fantastic flora and fauna, medallions, and swooping scrolls are carved in low relief upon their doors. Behind these, on the walls, hang mille fleur tapestries of a lavish design and exquisite workmanship. A long strip of petit point hangs above the entrance to the living room. Two delicate mediaeval wall sconces are angels brandishing candle-holders. The heavy richly carved dining table and its component chairs, like the credences and side table, are of the French Renaissance period, and include examples from the 14th and the 15th centuries. A priceless bit of rare old damask framed in a carved screen conceals the service door. Four matching pieces of brocatelle framed as companion pieces, and a captivating portrait of the knight in every maiden's dreams, riding the traditional white charger decorate one wall.

The work of arranging this important material is more than decoration; it requires technical and historical training as well as experience. An understanding of one's clients, their traditions, mode of life and their reasons for having such possessions.

Down the long roomy entrance hall are ranged many museum pieces. Its walls are lined with French and Italian paintings of the primitive schools. At one end is a rare old Gothic chandelier of handwrought iron, arranged for indirect lighting. Midway of the gallery is a great chest with curiously interesting sixteenth century panels. The most important panel obviously came from an old chest either belonging to King Francis I or ordered by him for presentation to some now-forgotten friend for a quite recognizable portrait of himself stares blandly at the figure of a woman in court dress, supposed to represent Diane de Poitiers.

Mrs. Pell with an almost royal sense of abandonment, uses this chest for storing linen. Opposite the chest stand credences, again of the Henri II epoch, reminiscent of those in the dining room, and an elaborate walnut table. On each of the credences stands a Madonna, one a fourteenth century polychrome whose fragile smile and delicate blue draperies have made especial conquests. Here, too, are four Louis XIII armchairs with their high, carved and gilt-touched backs, covered in a rich green embroidered damask. Mrs. Pell's bedroom furniture is of French influence, and is painted a restful shade of grey. So for the walls we used a clear yellow fresh as a daisy. The focal point of this room is the portrait over the bed of St. Catherine, a lovely fiery lady with an impressive background of gold leaf and a lowering cloud of smoke and fire from Mount Sinai in the background. Mrs. Pell found this in Egypt when in her salad days she was going round the world on her father's yacht, and ever since has adopted this Catherine as a substitute Lares and Penates.

For the bedspread we used a soft yellow brocade. Two gold-framed French chairs have their original coverings of faded damask and the dressing table chair is of grey blue petit point. The tone of the plum purple rug we repeated in the satin coverings of a fat comfortable slipper chair and the overstuffed chaise longue. Above the dressing table, we hung a rare strip of especially fine lace framed in antique glass. There are a number of family portraits about the walls, a Ziegler etching of Lindbergh's historic flight signed by Charles Lindbergh himself, and an interesting replica of Fort Ticonderoga, their summer home atop the old fortress which has been in Colonel Pell's family well over a hundred years. We arranged the bed flat against the wall with its head to the door, so that you have to walk well into the room before you feel as though you're in it. This gives a pleasant air of intimacy, and also maintains a sense of privacy.

As Mr. Emerson has said, all life is selection. So has Mrs. Pell collected and appraised and discarded through a full life time, picking up here a statue, an old chest there, here again a bit of brocade.

This present apartment is a résumé of her whole life. If not a complete biography, at least the notes from which one might well be written.

And I as decorator as well as family friend, have enjoyed my part as editor and author of the footnotes.

GARDEN BLUES

(Continued from page 11)

remaining nearer two in its native habitat.

Gentiana Freyniana, the larger flowered horticultural variety of septemfida, is a dark blue, club-shaped Asiatic, tall in form, and planted, most frequently in the border. So too is G. Andrewsii, the purplish-blue closed gentian. They prefer peat.

The European Gentiana Pneumonanthe, and our North American G. Saponaria are particularly good for pool margins and marshy situations. They dislike lime decidedly, and prefer a cool deep soil of sandy humus or peat. I rather doubt if Pneumonanthe can be obtained in America, but calycosa might be used in such a situation.

The bell-shaped G. scabra Buergeri from Japan is even later than the type, but with some protection may be induced to give us bloom in the dark days of the year. G. Fortunei is a white spotted form of this.

Soon after these have left us, the spring gentian, G. verna, greets us, that is, if we are fortunate. The dense tufts of glistening foliage bear bowl-shaped blooms of intense blue with white eyes. While the individual flowers are far smaller and not to be likened to the great blooms of acaulis and other trumpet gentians, if well grown, the massed blue is of equal richness, and there is a larger form, grandiflora. But to be well grown, verna must have its thirst quenched through the summer even while it holds its place in the sun. A very gritty soil with a top dressing of limestone chips is best for it. These chips conserve the summer moisture. A top dressing of sandy peat seems to aid the bloom if given just before the flowers open. Verna also does well in the moraine.

Gentiana bavarica is another tufted gentian with bowl-shaped flowers, but blooming in summer. Moist cool peaty soil is its desire, though it will stand full sun. This has been grown in straight sphagnum on a south wall. Bavarica is much used in Europe, but little known in America, though very well worth while.

Our fringed gentian, G. crinita, does not belong to most gardens, being elusive, difficult to obtain, and yet more difficult to hold. More venturesome garden makers may stalk it in its haunts, study its habits, perhaps coax it into the garden. Unlike the other members of the family mentioned in these pages, crinita is a biennial with annual tendencies. It comes from moist woods and meadows, but seems to have resisted cultivation rather stubbornly.

The gentians are of a blue so intense, I hesitate to mention others in connection with them, for they tend to make lesser tones seem faded when planted too close to them. However, it takes only a jutting rock, a screening shrub, or a turn in the path to shield the fainter blues.

The grape hyacinths (Muscari), while grown in the border, are particularly attractive in the rock work. They somewhat atone to us for the care with which we treat out gentians as they seem to demand little else than an opportunity to ripen their foliage after blooming. Any stagnant moisture would of course be avoided, and a medium loam would be most to their taste if it is particularly desired to please them. I always place any kind of a bulb upon a layer of sand in planting, though this is not always essential. The Muscari greet us early in the year, usually February, and may be had in bloom until May, occasionally June. The catalogues are prone to list them indistinguishably as blue, whereas many of them carry decided tones of lavender and purple. Muscari lingulatum (M. azureum, Hyacinthus azureus) is a true blue and one of the very earliest to bloom. M. Szovitsianum follows this a month later. Heavenly blue is also a true blue and is very good for naturalizing. There are white to pinkish forms of these, and one form, conicum, approaches black in color.

The scillas also greet us early in the year. Sunshine and shadow seem a matter of indifference to them. They naturalize well in the rock garden. Sibirica is a light blue and the earliest to flower. Scilla nonscripta (nutans), our common blue squill, is the English blue bell or harebell. There are garden forms of various shades, caerulea being a true blue. Of the rock garden's own is biflora, a dwarf that blooms with the winter aconite. There are several garden forms of this ranging from white to red, but splendens is an intense cobalt blue.

(Continued on page 43)

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MY HOME IN CALIFORNIA

(Continued from page 14)

times I base the fictitious ones upon them.

Since Mr. Norris and I have been living in Palo Alto, the past seven years, he has written "Hands," "Zest" and "Seed," and I have written at least ten books, among them "Walls of Gold," "Angel in the House," "Victoria" (a play), "Manhattan Love Song," "Three Men and Diana," "Maiden Voyage," "Woman in Love," "Beauty's Daughter" and "Shining Windows."

For the rest, there are rooms upstairs that were lifeless for awhile, but that now are filled with the memories of growing boys and girls. There is one room often stirred now by the vigorous voice of the younger generation, when a certain bold little Kate shouts orders to her adoring Gran. There have been measles in the house, a broken leg, birthdays and Christmas trees, guests and emergencies and scares and rejoicings. Seven years old, it is beginning to be a home, it is beginning to ripen to that atmosphere of pleasantness and humanness that only living gives to walls and stairs.

Hobbies are good for women, good for anyone. A library with narrow Spanish windows looking out upon a croquet lawn is the setting for two of mine. One's heart is very apt to be where one's hobbies are, which is perhaps one of the reasons why I love the Spanish house in a California garden that we call La Casa Abierta.

FRENCH GOTHIC ROOMS

(Continued from page 25)

appliqués covers the chair. The rustic dining room shown here has captured and expressed a comfortable spirit of well-being. It is delightfully French bourgeois. The percale which makes the window curtains is also set in wall panels. The copper chandelier vies in interest with fine old pieces of copper and pewter. The armchair, just visible in the background was upholstered in a peasant skirt. The furniture is oak and walnut.

The early Gothic dining room has splendid dignity. Its warm tiled floor, its mellowed woods, its exquisite panelling, and the primitive charm of its furniture have lost not a whit of their significance in their five centuries of use.

STREAM-LINE IN THE THEATRE

(Continued from page 18)

given me most satisfaction of late has been that which I did for 'Ethan Frome', the dramatization of Edith Wharton's tender and moving drama of New England. I have attempted in this to capture and crystallize the almost lyric quality of the play in my wintry sets. The constellations shift and change with the hours of the day and night (an interesting mechanism made possible by modern stage invention), and the snow-covered land is bleak and pregnant with tragedy. With every wish not to be boastful, I feel that these sets have real insight, and are a good illustration of the directness of approach which I am trying to achieve.

"And all this," concluded Mr. Mielziner, "goes back to that term simplification, which is the signpost of the road the modern theatre is travelling. You can see it in any number of plays this season—in Norman Bel Geddes' fine designs for Sidney Kingsley's 'Dead End' for instance, or in Soudeikine's colorful sets for 'Porgy and Bess', which have the same melodious and primitive feeling as the folk-drama they illustrate. Donald Oenslager, too, is doing work that helps to illustrate my point, and Albert Johnson in Billy Rose's 'Jumbo'. Indeed, I think you will find that all the more notable designers are participating in and helping to develop this trend toward simplification. They have found, as other artists have found, that the imagination, both of the audience and of those on the stage, may thus have freer rein; that they are able, through simple and creative suggestion, to be far more articulate and significant in their interpretations than ever before; and that the 'Belasco era', when a stage was cluttered up with an infinite number of minute and painstaking irrelevancies by way of realistic bibelots and bric-a-brac, is definitely over."

GARDEN BLUES

(Continued from page 41)

Chiondoxas also naturalize freely. There is a variety Sardensis that is a rich blue self color, and among the very earliest of all flowers. Luciliae is sky blue with a white eye and blooms a little later. Sun or half shade suits them best. Fall planting with about eighteen bulbs to a square foot of ground gives a pleasing effect. Three inches is sufficient depth.

Iris pumila in the variety hybrida cyanea gives a good bright blue. Most Ageratum carries a lavender shade, but little blue star is more truly blue in tone. The blue bells (Mertensia virginica), sky blue Jacob's ladder (Polemonium richardsoni), also our western P. confertum, forget-me-nots, all add to the list of good blues. Myosotis alpina Victoria is particularly good for the rock garden. M. palustris does well by the water edge or in shade. Campanula caespitosa (pusilla) and C. rotundifolia both carry blue bells through the summer. Brodiaea laxa Blue king does well among the ferns. There are also some true blues among the newer Primulas for such a place, while Pentstemon confertus is a western alpine worthy a niche.

Vancouver Island, Canada, has a native Camassia that has much the appearance of an enlarged and glorified scilla. It naturalizes well both in the rock garden and under trees, and is often used with narcissi in this respect. It grows about twelve inches high.

If a tall plant is wished, Anchusa italica Dropmore holds its clear and deep blue blooms through most of the summer, coming readily from seed and easily holding its own in practically any situation. Crete sends a tufted dwarf in A. caespitosa. Salvia azurea and Aquilegia caerulea may be used.

While Nature has been chary of her blue flowers, those she has given us make amends in beauty for what they lack in numbers.



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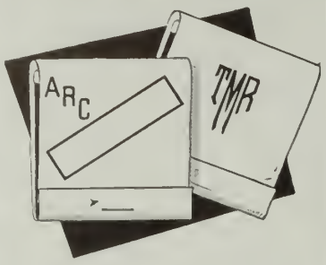
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ORIOLES

(Continued from page 38)

right direction, could have spotted it at half a mile.

The human coadjutors, at first elated, were presently rather aghast at what they had done. Accepting the current idea about the need of invisibility as prerequisite to safety—they were constrained to believe that their clever stratagem had in effect served a death sentence on the audacious nest-builder and her progeny. Surely that gaudy structure could not escape the eyes of a legion of predators—jays, crows, hawks, owls. It could be only a question of which one had the luck to see it first.

So much for prophecy based on adequate data. But note the sequel. The gaudy nest (and others like it of later seasons) proved to be the safest of homes for nestlings, seen only to be avoided. That bright-colored affair suggested anything rather than safe booty. It frightened the predators, one and all—to judge by results, not theories. From that day to this, the decorative nests have proved one hundred per cent safe. We have never known one of them to be interfered with by any predator. On the contrary, we have seen jays, crows, and hawks veer off in another direction on discovering that they had inadvertently flown near a bright-colored object in the foliage, which might be a trap, and which certainly looked dangerous.

Thus by accident—and with the aid of a bird genius—we had stumbled on a method of protecting our bird neighbors: a matter of no small significance, as not one nestling in five comes safely to maturity under ordinary conditions, even in a sanctuary where predators are as much suppressed as is feasible.

Did the genius oriole realize that she was building a safe domicile? I make no such suggestion. The fact that she took the brilliant ribbons unwillingly shows that she had no such premonition. Instinct told her to avoid bright colors. I do not for a moment suppose that she knew *why* she did not like scarlet. And doubtless she did not trouble her mind as to why she liked the soft woolly texture of yarn. But she did have an unusual penchant for artificial textiles (inasmuch as she used none other in building her entire nest), and soft textures had a pleasanter feel in her bill (or a more satisfactory manner of handling in actual use) than the harsh, fibrous strips of bark or weed or grape vine that have been for countless generations the conventional building materials of orioles.

It is because of this departure from tradition that I pronounce Madam Oriole a genius. And I emphasize the point, because I believe it to be the one salient feature that determined the outcome of the experiment in coöperative nest building which has continued, with extraordinary ramifications, to the present.

I do not believe that we could have produced any such series of extraordinary nests (every oriole's nest since 1929 built almost exclusively of artificial materials, soft yarns preponderating) had not the birds of our colony inherited something of the genius of their forebear of 1923. Not all of them at first, to be sure; and in varying measure. There were orioles of the colony, some perhaps of other strains, as late as 1927, that had not inherited or acquired a penchant for artificial materials. There are some that emulated the new fashion, but produced only crude results, being obliged to resort to old-fashioned materials for the main body of their cradles. Not until 1927 did any single descendant of the genius clearly rival her skill. But by 1930 heredity and training had combined to give us a colony of bird artists, who came to the arbor rendezvous in eager rivalry for colored yarns, and who seemed totally oblivious of the existence of vegetable fibres that had been the exclusive building materials of thousands of generations of their remoter ancestors.

That the orioles of our colony of succeeding years have a compelling preference for the yarns we supply, as against any natural materials, is evidenced sufficiently in the all-yarn nests they build. But it would be absurd to suggest that in a few generations a new "instinct" has been developed, obliterating the millenniums-old instinct that orioles in general still retain. That is why I hark back to the genius of 1923, whose instinct called for artificial materials. Yet I think our experience justifies us in going a step beyond this, and suggesting that there is an element other than hereditary genius to be reckoned with; that is *experience*. Looking over the series of nests in the Three Brooks col-

lection, arranged chronologically, one is struck with the evidence of *progress*. There is the utmost diversity. No two nests are alike, and only in cases where the same bird built nests in successive seasons is there close similarity—except as to the one point of similar material. Some nests are small and some large—one of the latter using yarn enough to make half a dozen of the former. Some are loosely woven; some have the texture of cloth. Some are compact and neat; others have quantities of dangling strands. They vary indefinitely in color—some are preponderantly blue, some red, some white. Very few of them bear any close resemblance to ordinary nests of the species.

But the striking thing is that the nests that more closely resemble conventional nests of the species are those of the early years of our experiment; the nests that are utterly different are the more recent ones. One sees at a glance that the average nest of 1931, for example, is double the size of the average nest of 1926. Obviously our birds have acquired facility in the handling of the new materials, and have come to use the yarns in greater profusion. As I said, there is clear evidence of progress year by year.

But mere instinct does not change thus in a few generations. Birds that have not adopted artificial materials are building precisely the same type of nests (back in our woods for example) that they were when Columbus landed—and doubtless for thousands of years before. That is instinct. Any ornithologist can name the bird that built any nest you may bring to him. You will find nests precisely like yours in any museum. There is a certain variation in craftsmanship, but the building materials are almost as fixed for each species of bird as the size and form and color of the bird itself. Bear this in mind as you consider the strangely aberrant structures that the orioles of the Three Brooks colony have created during the past ten years. Recall that in recent years these birds have absolutely abrogated the building material that is used preponderantly by all the other orioles in America. Recall that many of them select bright-colored yarns by preference.

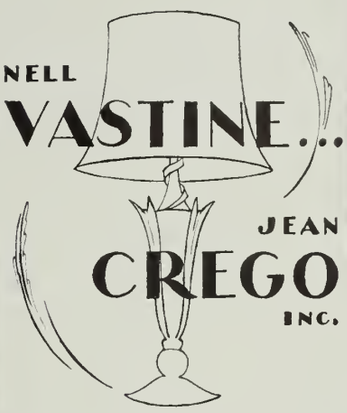
But that is only half the story. There are matters of individual experience to consider. At least four times it has happened that a young oriole (a year-old bird) building her first nest, found herself unable to cope with the yarn (which is handled quite differently from the coarse vegetable fibre of ancestral memory), and produced at first a shallow cradle, which could not do service as a nest. What then? In each instance, the novice, discovering her error, abandoned the abortive structure, and started anew, usually on a distant branch of the same tree. And the second effort was invariably successful, the new nest being unusually deep and commodious. As a rule orioles build a deeper nest the second season than the first (often in the same tree and usually of the same type, both as to form and as to color of yarn selected), but the very deepest of all are those built immediately after the first failure. It is as if the bird said: "I will certainly not make the mistake of shallowness again."

In one instance, the novice had the lesson so well fixed in mind that she would take only very long (four and a half foot) strands of yarn for the second effort—though she had used strands half that length in the first trial.

All this suggests learning by experience (which is not a definition of "instinct"). Meantime it was evident that the birds were watching one another, and, though retaining their individual preferences as to such details as color of yarn (each choosing what she liked from the same varied supply), yet were prone to follow fashions—as when ten pairs out of eleven in the season of 1930 decided to swing their cradles at the very tops of trees, though some of the same individuals had chosen nesting sites within ten feet of the ground the preceding year; or when the colonists of 1931 decided that white yarn alone was desirable, following the lead of the innovator who alone, and without precedent, had built a pure white nest in 1929 and again in 1930. (Incidentally, each of these original white nests had two entrances; an innovation not duplicated in any other nest of the entire collection.)

But the culminating proof that birds watch one another, and emulate examples, and can on occasion subordinate hereditary prejudices, or instincts, was given when birds of other species began to appear at the

(Continued on page 46)



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DINE SMART—THE CONTINENTAL ROOM

ORIOLES

(Continued from page 45)

rendezvous and compete for the possession of artificial building materials. Five years were required to break down the barriers of conservatism. Then, in 1928, a kingbird broke with tradition and came in quest of the new materials. She selected strips of cloth, such as the original oriole genius had used (but which no oriole touched after 1926) and built an extraordinary edifice with numberless strips of white cloth dangling to signal its presence far and wide.

The following year, another kingbird, using white yarn instead of strips of cloth, built a lovely structure, which she duplicated the year following, on another branch of the same tiny apple tree. Then came the deluge—kingbirds nests spectacular beyond belief; one red and white, one preponderantly blue, one red, white, and blue, as if designedly patriotic; half of robins' nests with absurd masses of colored yarn that served only the purpose of decoration, the nest proper being built on top; and half a dozen nests of cedar waxwings, including one that incorporated such masses and tangles of yarn of prismatic colors—blue, yellow, crimson—as fairly to outmatch all the other nests.

By common consent this nest of the waxwing had clear title to the name "incredible nest". But there are fifty other nests of the series, each of which, taken by itself, might fairly be designated with the same word. Each and every one of these many-colored structures represents an extraordinary achievement. Of a score of them I have said, more than half seriously, that I should hardly have the assurance to state that they had been constructed by birds, had they not been seen by many people while still suspended in the treetops. As the case stands, however, the achievement of our amazing birds is not open to challenge. The first half-hundred nests of the series have been publicly exhibited (along with paintings and etchings of them) at the American Museum of Natural History in New York and at the National Museum, Smithsonian Institution, in Washington; and they will become a permanent exhibit in the former institution.

Meantime at Three Brooks our orioles, kingbirds, robins, and birds of several other species are carrying on the new tradition.

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PROBABLY the most significant event of the past month in the real estate world was the overwhelming outburst of optimism expressed by the leading brokers in the special real estate editions of Metropolitan newspapers. Faster turnover, higher prices, better renting—everyone had a word to say that indicated faith in a better real estate market than has been seen in many years.

Such a consensus of opinion among the brokers must be a reflection of something considerably more fundamental, the growing belief of the public that a revival of activity can be expected from real estate this year. Realization is becoming widespread that the housing shortage and the resulting increase in building activity have, by the rapidity of their rise, created a vacuum which real estate values have so far failed to fill.

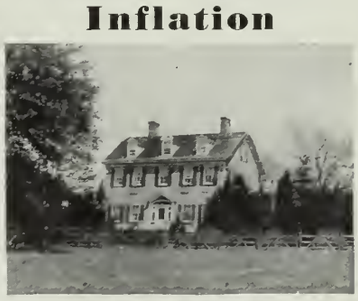
An observation of more than usual interest was the report of the survey recently conducted in 275 cities by the National Association of Real Estate Boards. Quoting in part:

"Real Estate is selling at prices higher than a year ago in 60% of the cities of the country. The rise has reached 82% in the very largest cities.

"Turnover is more rapid than a year ago in 91% of all cities over the 100,000 population mark, and in 85% of all cities surveyed great and small."

These comments cannot but be of intense interest to a variety of people: first, the property holder; second, the realtor; third, the man or woman who has the means and inclination to buy, but has to date lacked the necessary confidence in the trend. To the first, the horizon, so long in darkness, shows a glow of light; to the second, the promise of active business seems at hand; to the third, good judgment prompts speedy action—procrastination may be costly.

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(Continued from page 27)

pression. Milton was not a happy poet, and the potter emphasizes this fact. Perhaps he did not like "Paradise Lost."

Champion early rid himself of Oriental influence. No Chinese patterns for him, with all of England as a source of inspiration. His famous little teapots were either unadorned, or decorated with hardy British spring flowers. There was, in fact, but little originality in Champion's work as a decorator, but as a craftsman he was supreme in his time.

Some of the specimens illustrated in this article were part of the collection of the late Tom G. Cannon which was brought from England, and sold in New York by the American Art Association, some few years ago; others are in the Victoria and Albert Museum.

A GOLDEN ANNIVERSARY FOR THE LEAGUE

(Continued from page 35)

culation within it. A mural, a piece of sculpture, the color of a tapestry may completely alter, and sometimes spoil, the character of a house. For a house to approach a perfect unity the architect and the decorator have to be in complete accord. They have to understand each other's aims, be in sympathy with the style in which they have chosen to work. The exhibit of the Architectural League and the American Institute of Decorators has shown with what amity and success the decorator and the architect can support each other in producing a complete and aesthetically satisfactory home.



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The Chippendale card table is mahogany, noteworthy not only for its superb design but also for its magnificent



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colour. Throughout the many years this piece has passed at Middleton Park, it has obviously been closed the greater part of the time, resulting in two distinct shades of extreme beauty: the inside surfaces, a reddish brown; the top, a soft cinnamon, mellowed by the sunbeams of two centuries.

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2. Choose the correct room in the house for each?

3. Tell which could be used together in the same room?

4. Select the furnishings and accessories to harmonize with them?

5. Take any one as a nucleus and create a charming room around it?

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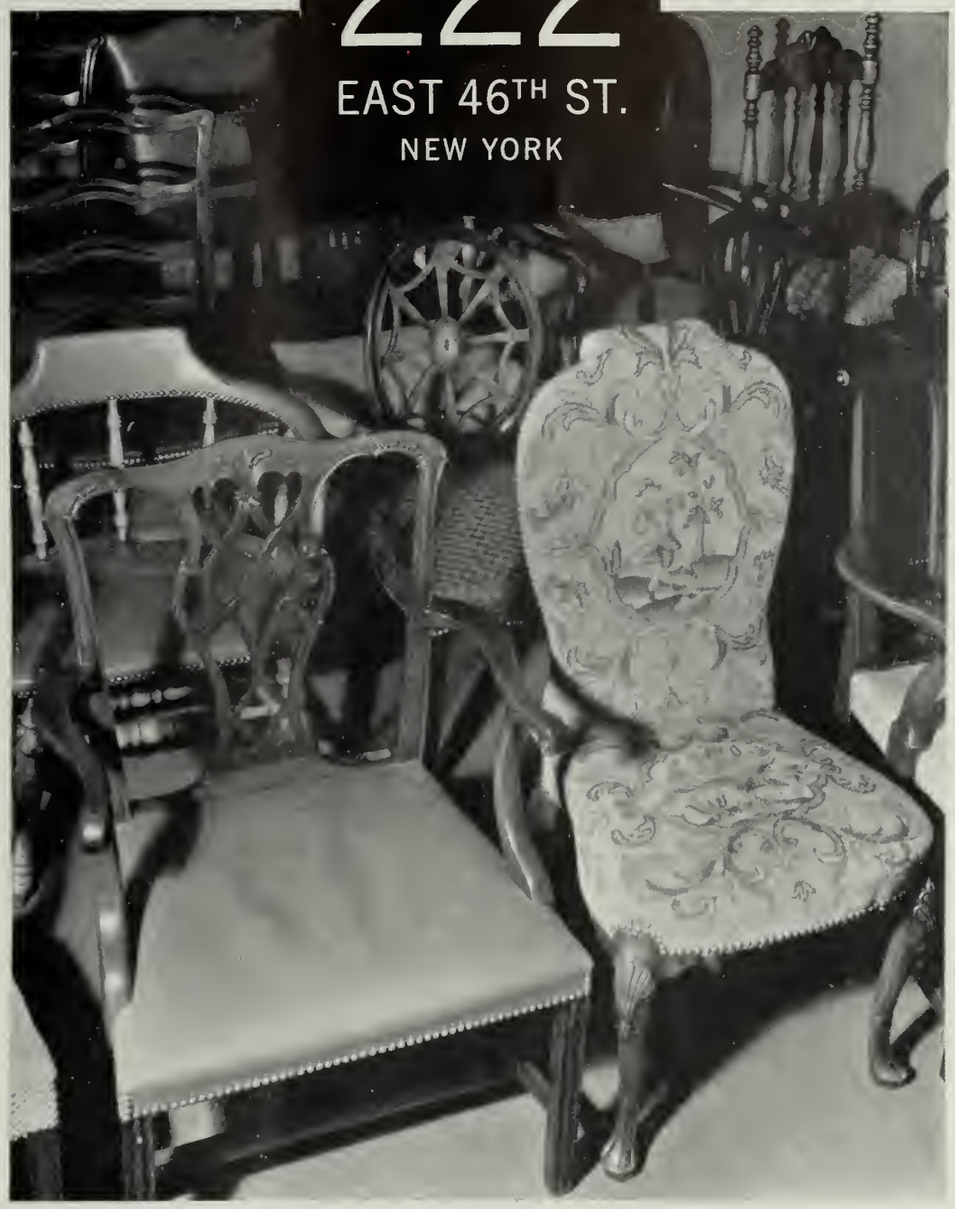
To enjoy the full measure of the beauty of a great work of art, you must know something of the general school that influenced the artist, something about the work of his contemporaries, something about form, color treatment.

The same is true of furniture. No matter how many fine and costly pieces you may examine, or own, you can never hope to appreciate them intelligently until you know something of their background.

But of more importance is the great personal satisfaction a thorough knowledge of the subject will bring you, a subject which is constantly by your side. Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the detail of its carving, the scenes its historical background call to your imagination, provide a fascination which will never allow you a moment of boredom.

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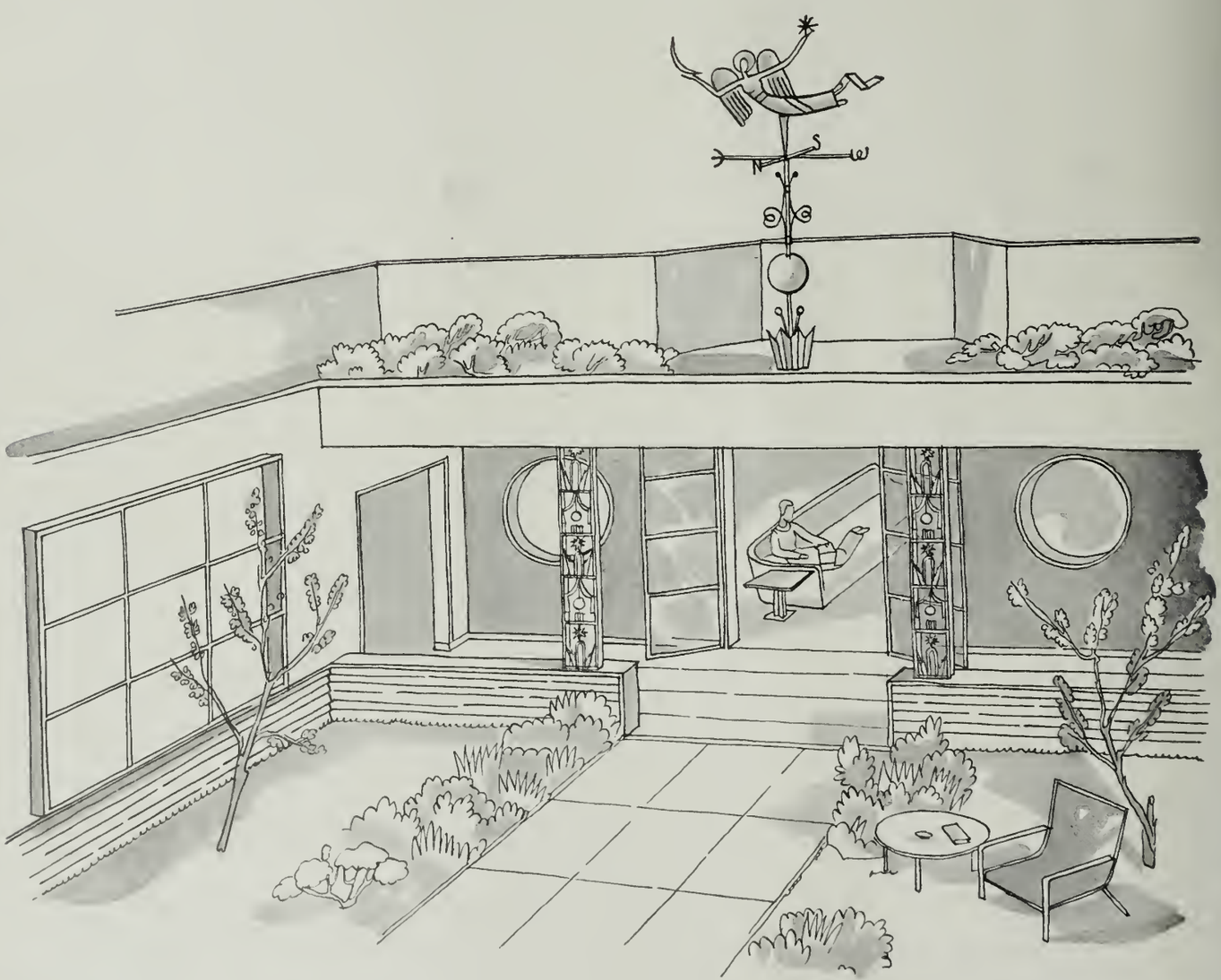
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HANGING PORCHES

Sensible Addenda to the Architecture of Hot Countries, These Covered Balconies Add a Fillip of Individuality to Tropical Homes

By Fay Hines Thompson



WOOD fashions both the fragile balustrades and heavy supporting beams of this Los Angeles porch. Roland E. Coate, Architect. Opposite, hanging porches add grace and symmetry to the home of the E. J. Grants at Beverly Hills. Gordon & Kaufman, Architects.

HUMAN beings have liked to sit in the sun since the earliest days of man. And they have liked to be up higher than their contemporaries ever since the first pterodactyl left his enormous footprints in the ooze of time.

Outside the first cave high up in the hillside, the first cave-woman must surely have brought the youngsters for a little fresh air and sunshine after the dank darkness of the indoor dwelling. And this was the probable beginning of a trend that is only now coming into its full flower with the widespread use of sun-decks and hanging porches.

We are primarily interested in hanging porches because they are news. From Maine to Mexico, architects are beginning to use them more and more, especially in tropical and sub-tropical homes.

During the past decade, when we have become duly self-conscious about getting our quotas of tan, our share of vitamins from the sun, and our daily draughts of oxygen, home-owners have become more and more interested in having provisions made for the family's daily airing as an intrinsic part of the home they build. Sun decks have been one solution; but, to date, they have meant that the house must ramble or use the tops of side wings for the sun porches, space which would be available otherwise for more bedrooms. Or else they mean that the house must have flat roof-tops. All of which is fine if you want a modern-looking house, in the functional sense. But our eyes are educated slowly to new standards, probably more slowly to new architectural precepts than to those of any other field. And suppose the home-builder wants a traditional house; suppose that he also lives in a climate where the sun is hot and its rays pretty direct for a large part of the year. What then?

On the Pacific Coast, Mr. Roland Coate and several of his fellow architects have answered with the hanging porch or covered balcony. These are generally planned to run along one whole side of the villa, and to overlook the best view available. Frequently little loops of iron to hold colorful potted plants are spaced at intervals along the balustrade in the architect's design. This is a pleasant enough note anywhere but particularly so in arid regions where the neat intervals of bloom provide a double treat, pleasing the eye without, and bringing the garden on tiptoe to the bedroom windows. A line of flowers just above the normal line of vision is refreshing, and two or three potted geraniums or cacti here make an unexpected splash as decorative as two or three dozen in a flower bed.

Hanging porches provide privacy, too. Designed of wood, or wrought iron, they bring character to the outer contours of the house like eyebrows to a face. They add zest and variety and grace. They make an interesting break in the architectural façade. And they do not cut off sunshine and light from the first floor of the house.

Somehow, one of our deepest-rooted racial heritages is the feeling that if we sit up high, we are lighter, gayer, freer, safer. We can breathe more deeply; we feel a natural buoyancy.

It is a feeling that possibly dates back to the days when men had to climb trees or mountains to escape their natural enemies, the wild beasts and floods. Certainly, if you were being chased by a brontosaurus, or in later days by a saber-toothed tiger, you could breathe a great deal deeper and more freely from the top of the highest tree in your vicinity. In the days of Babylon, its hanging gardens were considered to be one of the Seven Wonders of the World (though they didn't actually hang but rested upon arches of burnt brick. Still they probably gave the feeling of sitting up high). They were originally planned by Nebuchadnezzar and his draughtsmen to please his Median Queen because the Babylonian plain seemed dreary to her after her native mountains.

The palaces of mediaeval Spain scattered through its hills had tiny balconies, but not nearly so often as you would



expect, possibly because the architects of that day were not sufficiently advanced to build balconies without visible means of support.

The hanging porches of the present day can trace their genealogy back definably to the celebrated widows' walks of Nantucket. These were covered porches atop the Nantucket houses on which the widows took their daily constitutionals while the period of mourning lasted when it wasn't considered proper for the lady to be seen by the public; they were also used for lookout posts and for signaling ships at sea during the Revolutionary War.

These covered balconies are also the most distinguishing feature of the new model apartments and tenements built during the last decade in Germany and Austria. A few have appeared in Rio de Janeiro where they are peculiarly suitable to the climate; and a few more in New York City where they are serving as a stimulating and satisfactory answer to the tenement housing problem. In Manhattan, the city-owned tenements built during the last five years according to the more enlightened tenets of the Housing Commission have transformed their old unsightly fire-escapes into separate wrought-iron balconies, an evolutionary step which should in the low-rent buildings of the next five years become real hanging porches.

Sweden, too, has made good use of the separate hanging

THE Spanish-Colonial home of the John Barbers in Pasadena achieves a decided personality all its own, due in part to the long continuous line of its hanging porch. Roland E. Coate, Architect. Photo by Mott Studios. Below, the colorful home of Mrs. George Washington Smith owes part of its intimate hospitable air, at least, to the gay flowers and leisurely air of its hanging porch. The late George Washington Smith was the architect. Photo by Jessie Tarbox Beals.



porch in her collective housing projects, though in her case they are fully evolved. In the solution of her mass housing problems, with Norway and Denmark, she is twenty years ahead of the rest of the world according to the experts. These apartments, a model for all of us interested in slum clearance, were approved by the present tenants before a single stone was turned. And the forward-looking young architects found the promise of a hanging porch retreat to be one of the most enthusiastically received features.

The Hyresgästernas Sparkassa och Byggnads-förening, one of the most powerful of the many cooperative building societies, have found the prospect of private balconies to be one of their tenants' great prides. Typical of the best of the Swedish trend is Kollectivhus (Collective House) in Stockholm designed by the architect Sven Markelius, and pictured in "Sweden: the Middle Way" by Marquis Childs. Here, the hanging porch, arranged in geometric columns down the façade, each screened from its neighbor by a single column of bay windows, forms the decorative motif, functional, practical, and pleasing to the eye of both the householder and the casual passerby. But whether it be pressed into service for the necessitous demands of fresh air in the slums, or for the aesthetic requirements of the rambling tropic country house, the hanging porch is certainly one of the most refreshing adjuncts of modern architecture.


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THE dark-stained wood balustrades and "built-in" geraniums of this pleasant porch overlook a tiled patio in the Los Angeles home of Mrs. Richard H. Fudger. Roland E. Coate, Architect. Below, the home of the Parley Johnsons in Downey, California. The invitation implicit in the cool shaded depths of this hanging porch and the decorative details of the cactus plants are a dramatic relief from the blazing California sun. Roland E. Coate, architect.





rniture throughout by Jacques Bodart, Inc.

MR. TIBBETT'S sound-proof music room (opposite page) has shelves for opera scores, bound in different colors. Below this is a photograph of the gold drawing room, overlooking the East River. Near the piano, at the opposite end of the drawing room (above), is a portrait of the two older children, by Ilyian. The painting above the mantelpiece is of Cape Cod types, by A. Stalknight.

HOME FROM THE OPERA

A Visit to the Apartment of Mr. and Mrs. Lawrence Tibbett

By Ruth Pickering

Romance—the charm of the unknown—hovers no longer over some island in the South Seas, or around castles in Spain and such old-fashioned spots of the globe. But for the lucky ones who have pleasant illusions left them, at least two secret and forbidden areas can give them a thrill—behind the wings at the Metropolitan Opera in New York or the moving picture lots in Hollywood, California. We romanticists want to see how the strings are pulled that make this fascinating business of entertainment possible and we are incurably curious about the theatre's stars. We long to see these enchanted beings in real life.

Not one of us, however crabbed, who would not be excited to see a famous opera star come off the stage after an aria, find his way through the half-light behind the piles of scenery and enter his dressing-room—in person. And if by some fortunate chance we met such a creature on the street, we would stare incorrigibly until he had turned the corner out of sight. That of course would be human nature.

So now, for this reason, it gives us (speaking editorially) great pleasure to offer you an extraordinary opportunity. We invite you into the home of Mr. and Mrs. Lawrence Tibbett for a polite call, which is better than seeing Mr. Tibbett off-stage in costume, better and more intimate than a chance meeting on the street. We usher you into a charming apartment overlooking the river on East End Avenue in New York City.

Except that Lawrence Tibbett's apartment has been decorated with the careful taste of Mrs. Tibbett as guide, his rooms are not unlike those we live in or would choose to, if we could. In these rooms, four children play, running about until the rugs are turned askew on the shiny floors, one little boy looking as if he had himself sung the Rogue Song in some Lilliputia, so like his father is he. Here a great singer becomes host, husband, and parent, even as you and I, in a


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Photos by Kurt Schelling

ANOTHER inviting corner of the Tibbetts' drawing room, showing the pale gold couch and the Louis Seize chair upholstered in needle point. There is an indescribably glowing quality to this room, with its great sunny windows and its subtle color-scheme.

simple and gracious setting for modern intelligent living.

And this, you have to admit, is behind the scenes, behind the scenes. We who have heard Lawrence Tibbett sing in his fine baritone voice, rôles out of "Emperor Jones," "Peter Ibbetson," and "Pagliacci" at the opera, who heard him in his early picture "The Rogue Song" and more lately in "Metropolitan," can see the rooms now in which he relaxes after his work, or where he studies again for his next rôle.

With sun pouring in from the windows over the river, colors from walls and materials warm and light at the same time, the immediate effect is one of comfort and gayety. The entrance hall is finished throughout in beige, which leads into the big drawing room, done fundamentally in light gold tones, also. Light walls, the two couches before the fireplace upholstered in pale gold and the rug, Czechoslovakian, made especially a soft gray beige for this room—these are the key-note background colors. Deeper color tones come from the apple-green armchairs and the Louis Seize chair covered with old needle point, and most effective of all, from the unusually magnificent pale lacquer red, almost coral, brocade of the window curtains. These temper the sunlight to a warm rose lighting within the large room. At night, the lampshade on the Chinese base, which is also pale red, carries on this color.

Two fine Heppelwhite chairs were discovered by Mrs. Tibbett on the merest chance in a New England attic. When she brought them to New York, she was surprised to learn of their real monetary value, because she had bought them for a ridiculous sum only for the reason that the style pleased her. The Chippendale coffee table before the fireplace is rosewood. There is also an Empire table, and a beautiful Drum table in walnut near the couch. Over the grand piano, at the end of the room opposite the fireplace hangs a large portrait of the two older children painted by the Russian, Ilyian.

There is a piano in the drawing room, as well as in the large music room which opens off, immediately to the right. Sound proofing assures quiet for Mr. Tibbett's practice and study. Here, the walls, though highly finished to give off reflections, are a dark brown to induce quiet and rest the eye. Mrs. Tibbett designed this liveable workshop most carefully, testing the primary color scheme of walls and ceiling with many samples of wood. A couch in white uncut velvet, a white leather armchair, and the bench before the fireplace upholstered in white and brown are in dramatic freshening contrast to the deep-toned background. Brighter color accents are caught from the two turquoise blue vases in the niches over the shelves—a blue that is carried on in the Oriental rugs faded to softness, and in the bindings of the books. The center shelves are filled with Mr. Tibbett's music scores, bound in various shades—green for the Italian, blue for the English, black for the Russian, red for the German, gold for the French—a decorative filing system.

Though Mrs. Tibbett was assisted in her planning by the late Mrs. Julia Whitcomb, most of the color combinations and the selection of furniture are her own. Mrs. Tibbett has for some time been an intelligent, discriminating collector of antiques, and it is these rarely beautiful pieces in the

MRS. TIBBETT'S bedroom is luxurious and simple at the same time. Against linen-colored walls, the blue velvet bed and blue satin window curtains lift the room into distinction. The woodwork is of pinkish sandalwood with silver mouldings.

apartment that give it throughout its air of beauty and permanence.

The modern need for cheerfulness and absence of clutter is shown in Mrs. Tibbett's use of white, in the easy and comfortable arrangements of lamps, chairs, and convenient small tables, and in her choice of color, which is gay without being strident or gaudy. In a more concentrated form the modern appears in the new bar-room.

Her own bedroom, for instance, is kept spacious by filling it only with essential furniture. Walls are the color of old linen, and the rug a pinkish gray. Hence, against this neutral shade, the curtains of powder blue satin, heavy enough to shut out noise from the street and opaque enough to dim the light, and the bed upholstered in blue velvet with a spread of the same are in rich and cheerful contrast. Woodwork in sandalwood with silver mouldings is enough to suggest delicacy without preciousness.

The bar-room, a glorified pantry admitted to the front of the house because of its charm and utility, is finished in the durable masculine metals. The bar itself is bronze lacquer with bakelite top and trimmings of copper and chromium. The copper mirror is not too glaring. Here is efficient clean modernity, with polished surfaces made brighter by green leather chairs, green glasses on the *(Continued on page 43)*



STRICTLY modern in décor is the chromium copper bar-room, where the bronze lacquer bar and dimmed copper mirror are mixed in color with bright green leather chairs, green lamps and green glasses.



Courtesy of the Paul Reinhardt Galleries

HERE Mr. Coale has caught the full flavor and effectiveness of early Dutch New York, which flourished as Nieuw Amsterdam in the olden days of clipper ships, frigates and British Men o' War. These photographs are reproductions of the original studies for the group of murals which the artist created after much careful research into old prints, drawings, maps and topographical surveys. The sketch below is considered an authentic record of lower Manhattan as it was in 1640. The Square-Rigger at the left is Henrik Hudson's famous boat, the "Half Moon." The historic Church of the Twin Gables, one of the earliest Dutch houses of worship, is the tall building at the right. The odd little terraced façades on houses and shops in the foreground were an architectural reality. And the quixotic windmill, with others of its pattern, actually worked, furnishing the main source of power for our Dutch forefathers.

THESE murals have a definite and remarkable relation to the building for which they were conceived. In fact, the main room of the New York Trust Company was built around and for them. At the entrance door, you are faced by the great mural of the city in 1737 on the opposite wall. On the left, as you enter the bank, the historical sequence begins with Nieuw Amsterdam, encircles the wall, and ends with New York, Twentieth Century, eleventh hour. The coloring is pastel in effect, with a silvery blue predominating, and the tellers' cages are of silvered metal to match





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GRIFFITH BAILEY COALE was born in Baltimore, Maryland, about 1890. He studied first at the Maryland Institute of Art, then in Paris, and finally in Munich. He returned to America in 1914, and after the war began to paint murals, of which there are many examples in New York City. Some of the most important are in the Drydock Savings Bank, the National City Bank, and the New York Trust Company.

SAILING THROUGH HISTORY

Manhattan Island from the Days of the Square-Rigger Sailing Ships

Original Sketches for the Famous Murals

for the New York Trust Company

by GRIFFITH BAILEY COALE

ABOVE, left: A view up Wall Street from South Street, representing New York as it was a ndred years later, in 1737. The British Man o' ar is tooling up the harbor. The spire of Trinity urch is visible in the middle distance. Notice w the little one-story dwellings of the burghers ve become prosperous two-story houses, as the wn has thrived and grown. Ships from the Seven s have brought trade from the four corners of world and from the "steamy places of the th" to this port, which already shows signs guring the metropolis it is to become. Above, ght: The artist depicts the footprints of another ndred years on the lower tip of the Island in is Downtown view of present-day New York.





THREE of the most glorious of the garden roses are shown above. At the upper left, the "General," a hardy red rose, beautifully veined and with gorgeous texture. At the upper right, "Betty Uprichard," a climbing white rose that flourishes with unusual strength. The petals are a snowy white, and warm up to a pale corn-color at the heart—a rose especially luxurious in outline, with its wide-flung petals. The "Cherry" rose is shown at the bottom of the page—pale coral-red rose that unfolds slowly and rhythmically, with the heart remaining bud-shaped, even when in full bloom. The foliage is light green—a very decorative and graceful rose. Photos by J. Horace McFarland.

AN ANNUAL BANQUET FOR THE ROSES

Refreshments Are Served Only Once a Year in the Rose Garden

PUBLIC LIBRARY

By G. F. Mappin

The feeding of roses can be divided roughly into two categories. The first of these may be described as "doping", the second, as proper nourishment.

Into the question of "doping" I do not propose to go at any length, for the theme of this article is the cultivation proper of the rose, and "doping" certainly does not come under that heading.

The object of doping is the promotion of "wonder" blooms for exhibition; its effect is to stimulate the plant into feverish and premature growth, the inevitable result of which is exhaustion and the weakening of its constitution. The first blooming of plants so treated is of short duration and in one hectic fortnight it is practically over; nor will the blooms themselves stand or last as will those from plants allowed to grow naturally and produce in their own time and in their own way. The analogy is that of the sudden outburst of flame produced by pouring spirit on a wood fire.

For those who, despite this, wish for a recipe of the so-called dope, all I can say is that in my own case I have found certain nitrates answer that purpose.

We will now proceed to the subject on which there can be no divergence of opinion; namely, that all roses require nourishment.

Analysis of a rose reveals the fact that it is composed of various constituents which it uses up by the mere action of growing and more especially, flowering. Consequently, these constituents must be replenished or the plant will fade away and eventually die. In its natural wild state, its blooms are small of size, and consequently it uses up but little of its vitality. And this little can easily be replaced from the soil in which it grows, as this soil contains these same constituents.

When we say a plant is indigenous to a certain locality, we mean that such a plant naturally finds itself in a locality the soil of which contains the ingredients of which that plant is composed. It is the natural home of that particular species of plant, which is the reason it grows and flourishes there.

We are not, however, considering plants which can only exist in certain soils; nor, conversely, the soil in which only certain species of plant can exist. We are considering the

MAGNIFICENT rose arbors on the estate of William R. Coe, "Planting Fields," at Oyster Bay, Long Island. Here the "Dorothy Perkins" is shown, twining over a succession of arbors; full bloom in June—a royal sight. Photo by Mattie Edwards Hewitt.





A CLIMBING "Dorothy Perkins" rose is shown here with great effect, as it tumbles in a flood of bloom over the classic balustrade at the home of Mrs. George B. Pratt on Long Island. It is particularly effective against the dark tall pines.



THE gorgeous hybrid tea-rose climber that covers the two porches at the front of Paul Chalfin's home. This is a rose that is particularly luxuriant in growth, and extremely decorative in form and color. Photos by Mattie Edwards Hewitt.

rose which, in common with the great majority of plant life, can exist and thrive in almost any soil except that of an acid or peaty nature, where potash is practically non-existent, potash being an essential ingredient in the diet of the rose.

With this possible exception, and such obvious obstacles as rock, shingle, etc., the rose will grow in any soil, as the ingredients necessary for its existence are to be found in any soil. It is practically certain, however, that where there is an abundance of some ingredients, there will be a corresponding deficiency in others. And where nature fails, that deficiency has to be made good by the grower.

In heavy clay, for instance, there is bound to be a deficiency of lime, though against that there is almost every other ingredient required by the rose. In alkaline ground, on the other hand, where there is lime in abundance, there is a very great deficiency of other equally necessary articles of diet. The same curious mixture of abundance and insufficiency will be found in every other soil. All things considered, however, it may be accepted that a clay loam is that ordained by nature for the rose, because *there* are the greatest number of ingredients necessary for its existence.

Where there is clay, there will usually be found the wild rose. It may be found in other soils, but that is due to accident, and there it is, and will always remain, an alien. This, however, is the rose in its natural wild state. It grows in its leisurely, haphazard way, and at its own will and in its own time, produces tiny evanescent flowers; which feat accomplished, unpruned and unthinned, it sinks to its winter sleep.

The rose as we grow it in our gardens is a very different proposition. It is an artificial product and is required to produce blooms of a very different quality from the eglantine or dog rose. The production of these high-quality blooms, and more, their practically continuous production, involves enormous strain on the plants, and the using up of food converted into energy in quantities quite beyond the inherent capacity of the soil to replace. Supply, in short, though sufficient for natural requirements, is inadequate to meet the abnormal demands we make upon it. It is, therefore, up to us to make good this deficiency.

The basic principles of a correct system of feeding are as follows:—

1. The introduction into the soil, when such are lacking, of those ingredients which are required by the plant as food.
2. The replenishment, usually annually, in the soil, of only as much of those ingredients as the plant has taken out of it. The greater the demand made on the plant in the way of blooming, the greater and more rapid will be this process of extraction.

First—Food should always be introduced into the soil by top dressing or mulching, subsequently hoed or forked in. In the latter case, only sufficient soil should cover the manure to keep it in place. This method is practically identical with that adopted by nature, except that rain and the elements play the part of fork and hoe.

Second—"Usually annually" means one complete meal per year, composed of a mixture of the various elements of food required. When, however, one of these elements, owing to its chemical properties, vitiates the other, it must obviously be given at a different time. If lime and bone meal, for instance, were applied together, the former would destroy the nutritive properties *(Continued on page 42)*



NOEL HOUSE," the country home of Mrs. mes C. Rogerson, built in Chakum Wood," near Green- ch.

Photos by Richard Averill Sm

THE side façade of "Noel House," with its interesting texture of half-timber, stone, and old red brick.

HER OWN HOME IN THE COUNTRY

Mrs. Rogerson's Cotswold House in Connecticut Thirty Miles from New York

By Rebecca Thomas



CORNER of a dressing-room in "Noel House," with a garden mural on the wall, and an Eastlake window opening out on the shrubbery.

ONLY those who have to spend most of their time in cities can know what it means to long for the house in the country. During the month of March, when the old ice and snow that has lain so long in the gutters, is finally sluiced away, when daffodils and tulips fill the florists' windows, and when the miniature flowering countryside is duplicated in the Show at the Grand Central building, the longing becomes acute. These are hints that the winter is over and that soon dogwood will be out in the woods somewhere beyond the city limits.

If we are among the lucky, we will eventually build that house in the country that will make it possible to have a home close to the earth and to prevent that yearly springtime fever of the stifled city dweller.

Two or three years ago Mrs. James Rogerson achieved this great ambition. Since it was necessary for both herself and her husband to be in New York much of the time, they began a hunt for the proper site by circling about within commuting radius of the city. They seemed to be asking for the impossible. For though the countryside they went in search of was to be accessible to subways and high buildings, yet they were bent on finding a spot as remote in fact as virgin forests or Indian territory. They were seeking a frontier country fifty miles out of New York. But they were to have a new home, and a search for a new home is always exciting and no compromise is possible, for the dream of a lifetime is about to be fulfilled.

And when there is faith and conviction, often the quest is rewarded.

One day as Mr. and Mrs. Rogerson were covering the last acre, it seemed to them, of the once wild and always gracious fields of Connecticut, they found the perfect setting for a house not far from Greenwich. Off the main road of traffic, but hidden deep in a forest of great beeches, elms, and oak trees on a high rocky crest overlooking a lake was a spot as still and untouched as when America was an unknown land.

This, they simultaneously knew, was to be the place where their house should grow, and it was to grow in shape



as these old rocks dictated. It was to grow as if it too had been begun when the oaks were begun, and to be as unobtrusive, however practical for living purposes, as the moss and ferns in the underbrush. And so it finally became.

High protecting walls would shut off at the entrance whatever suggestion of city sophistication might intrude from the highway and immediately the expanse of the quiet lake would carry them away, in a natural vista, from any troubling fragment of worry with which the city life had burdened their minds.

Their architect, Franklin P. Hammond, designed them a house which was as much as possible an outgrowth of the

soil on which it stood. He followed as precedent the architectural vagaries of the English Cotswold country. He duplicated with modifications the flagged courtyards of Normandy, but the courtyards about the Rogerson house are huge flat flagstones from the nearby Connecticut hills. And here and there the massive elephantine-backed boulders which were originally on the site have been left untouched —not only paths but the house itself taking a turn around them out of respect for their sturdy beauty and antiquity.

Red tile on facades and roofs is already overgrown with softening tones of moss. The natural gray of the stone of the lower walls blends in, and so does the Holland brick and half timber facade of the rest of the house, or the silvery wooden beams and roof props. Most of the timber was taken from an old barn, on which time and the weather had placed the finishing touches.

Where the land widens, so does the house, or where the slope drops downward, the house levels follow suit. Since the contour of the land on a high ridge is long and narrow, the effect of the house itself is long and narrow. At one end the entrance drive winds under a roof connecting the garage with the house. At the other end, made a part of the whole design by a connecting gallery, is the sunhouse, a complete little stone building apart from the main dwelling, with wide windows, and overgrown on the outside with two flourishing wistaria vines, heavy as bushes.

Dining room, living room, and sunhouse overlook the steep slope down to the lake, across the level expanse of the courtyard, where most of the time is spent in the summer. Wild azaleas border the lake in thick patches, and the banks are planted with native laurel and rhododendron. On the other side of these long rooms is another court, paved with the same immense flags, between which grow violets and columbine, bordered by the thick ferns of the woods beyond.

It is a temptation to dwell too long on the exterior of the house, where now the two large dogwood trees will be in bloom, and the ivy growing out of wall niches taking on a new freshness—where birch and water maple will be throwing delicate shadows on the old walls of stone. But the interior, too, has its similar charm.

Mrs. Rogerson has been known for many years in New York as head of the Arden Studios. She has been called to decorate countless houses that were not her own, always intent on following more the will of her client than her own taste where these might clash. What then does she choose to make of her own home? Hers is the touch of warm liveability.

Even the linenfold paneling from Windsor Castle on the walls of the entrance hall is more friendly than imposing. Here on either side of the fireplace are bookcases, which surprisingly enough with just the right pressure spring open, doors to a coat closet on one side and on the other another closet for tennis racquets, golf clubs, or skates.

The informal living room, down a few steps to another level has walls of knotty pine with arched niches for books in plenty. Yellow damask, English chintz, grospoint tapestry chairs, Queen Anne tables, Chippendale chairs, and a Bakktiari rug—in addition Chinese lamps and jades are neither combined nor stuffily related. Each of its large corners serves a particular use—writing desk and bookcase in one corner for writing or reading, another corner with a table for magazines, and all those objects forever being lost and forever wanted on a moment's notice.

The dining room is decorated entirely in flower patterns. The plain green walls are relieved by the flower-patterned chintz of the wide window curtains. A painted pattern of green ivy vines climbs up the backs of the old Venetian chairs, and the table, an old one from the Kentucky mountains, Mrs. Rogerson had painted with an open square pattern of ivy leaves. Here, too, pieces of all periods seem to repose amicably together—Sheraton sideboard, Italian chairs, American chintz.



THE informal living-room in Mrs. Rogerson's home, with the walls panelled in knotty pine and arched pine niches for the bookshelves. Many kinds of period furniture are brought together in this homelike and comfortable room, with books and lamps and cigarette stands close to the armchairs.



Photos by Joseph B. Wertz

TOP RIGHT: A really fine example of the variegated distinction to be found in Eighteenth Century Colonial picket fences, from Williamsburg. Below: The more formal curves of mellow old brick in a wall low enough to peep over, but high enough for privacy.

"GOOD FENCES MAKE GOOD NEIGHBORS"

By Sylvia Starr Wertz

They say that the good neighbor is the kind who makes a point of having not only good but pleasant fences. Basically the function of a wall or fence bespeaks unpleasantness. It owes its existence to a tacit acknowledgment of such human traits as disrespect and dishonesty. Its widespread function throughout the United States today is to keep one man's livestock from nibbling the next man's potato patch, and to confine the farm animals to their own share of the landscape. Throughout Europe and in England especially, hedges are used for this purpose much more generally than fences. In England the hawthorne lining the roadsides gives a neat uniform appearance to the countryside, but it wouldn't be nearly so efficient a barrier on this side of the Atlantic, because of the vast spaces which we have to cope with. Then, too, hedges grow slowly, drain strength from the soil, and attract weeds and insects by the hundreds.

The fence stands for an unpleasant reality. But there are so many ways of coping with an unpleasant reality—and doesn't the art of enjoying life often depend on knowing a gracious method of arranging an awkward necessity? Of how, in other words, to erect one's fences not only effectively but courteously?

Often the wall or fence reflects the personality of its owner as much as the house he lives in, for fences are more pliable than houses. They can be haughty or coquettish, purposeful or pompous, negligent or fastidious, much in the manner of those who builded them. One could launch into quite an essay on the significance of comparisons, of the snobbishness of high masonry walls without one grilled window to appease the curiosity of the passerby; of the capriciousness of the diminutive white picket fence which, making no pretence at furnishing privacy, still manages to create the impression that one must not pass beyond the pale without due respect for the property it encloses.

These small decorative fences are so much more entertaining than the more dignified or strictly useful types. Some provide a delicate finish to a green lawn as a white frill gives finish to a summer dress or a decorative border to a printed page. They are designed to be enjoyed and admired, as well as respected. There should be more of them because, delightful as are the old stump fences in the country, these are so difficult to build now and so rare that they are fast becoming curiosities, as are the rambling split rail fences; and of the other naturally picturesque fences there are only the



TOP LEFT: For a Spanish house, a wall of softly modelled stucco is good. This one is from the garden of the Governor's Palace in San Antonio, Texas. Below left: A stockade or paling fence for real privacy in the country. Top right: Blue and white lattice fence relieves the austerity of this typical New England stone wall near New Canaan, Massachusetts. Middle right: The split rail fence so popular for large country estates. Lower right: Where wood is plentiful, the split rail, or snake fence is too. It is safer for horsemen than almost any other obstacle.

old native stone walls, the most charming examples of which are in New England. A sad majority of our walls and fences are ugly affairs, grim and uncompromising as the watch dog who will not be friendly even to the welcome guest.

Thank goodness this country has for country roads none of the view-less air-less tunnels between high stone walls topped with arching thorn trees which shut off the foreign motorist from his countryside. These may make highly pictorial patchwork quilt patterns as seen from the air but to drive between them is as cramping to the American style as are some of the European customs they parallel and typify.

The New England walls of native granite may be a manifestation of the exclusiveness of their owners and yet they are as much an outgrowth of circumstance. Heaped wide and low in unending lines across the countryside, they arose as much from the necessity to get the stone out of the fields as from the necessity for boundary markers and cattle guards. They are sincere and comfortable walls too low to cast a deep shadow or to keep a man from sitting on them in the sun.

Granite may seem a grim material to some, associated as it is with prisons and tombstones; yet these New England walls are not forbidding. Silver gray in Spring when the tender green and white of flowering clematis trails over them, they change to russet in the Autumn when woodbine and bitter-sweet blaze upon them.

In direct contrast is the formal brick wall, decorously cloaked with ivy; beloved by our equally conservative Georgian forebears. These are taller walls not to be climbed upon or vaulted lightly over, yet they perform their mission









urbanely enough, their design usually having had expert architectural consideration, including some sculptural embellishment.

But the little picket fences built around our smaller colonial homes and gardens are perhaps most typical of us and most interesting of all. There is infinite variety to be found in their design, and there is gayety and humor, too. The finely carved urn, acorn and ball finials upon square posts of some of the really old fences must arouse the enthusiasm of every antique fancier and woodworker who passes by; while the range in designs from Greek to Chinese fret, from Sunburst to Spider web, from Picket and Lattice to Balustrade is as ingenious and amusing as old quilt names.

Usually the wall or fence should harmonize with the house and grounds. If the latter be at all pretentious you will want a formal masonry wall, you may even turn to the royal family of fences and decide on tall wrought iron work. If yours is a Spanish house, then a softly modelled stucco wall festooned with flowering vines is the thing. But if it is Colonial, which seems fast becoming our most characteristic American type of domestic Architecture, then you have a most diverting array of designs in little white picket fences from which to choose.

Farm fences in our country are estimated to have cost much more than the farm buildings themselves. These strictly utilitarian boundaries are generally made of rails, stone, sod, or wire and often have an incidental charm all their own, a sort of functional beauty. In heavily timbered areas, where wood is cheap, split rail fences are common; if well-built to begin with, they are practical and enduring, requiring few repairs. There are many names for and varieties of these—the zigzag, worm, snake, Virginia rail—but they are all sisters under the skin. Stone fences, widespread through New England because of the many stones left over from the glacial period, seem to need quite a bit of mending and are therefore something of a nuisance, but as this mending consists chiefly of adding a few more stones in place of the ones which have rolled away, they cost nothing to maintain. And they do add a casual beauty to the countryside. Sod fences, used generally in territory where there is neither timber nor stone, are considered makeshifts as they are neither lovely to look at nor lasting. Post and wire fences are probably used more extensively than any other kind by the pragmatic farmer. Posts, cut when the sap is dormant, in August or midwinter, are most satisfactory when made of red cedar, yellow locust, black walnut, white oak, or chestnut; the wire is usually firmly twisted steel strands, as single wire does not resist changes of temperature, and is of course weaker than the doubled strands. But these, though eminently practical, have little to recommend them aesthetically.

In collecting the photographs for the examples illustrated we have tried to gather only those which were at once sturdy and practical in construction as well as especially good in design. Searching for them across the countryside from New England to Virginia and from Virginia to California became as exciting as a sort of treasure hunt. Each time we came upon a particularly good example, there was added to the pleasure of discovery the feeling that here lived people one would like to know, who should, if the little saying about their fences is true, be good neighbors.

AFFLUENT New England sea captains built such pompous white-balustered fences around their homes as this one (top of page) from Portsmouth, N. H. Below it, a picket fence from Newburyport, Mass., strung together like two rows of candles. Fret work of Greek inspiration characterizes many New England fences, such as the middle example. Below it, a truly rustic fence of split wood. Bottom: This informal stonework surrounds an English house near Montclair, N. J. Set up without cement.



Photo by Mattie Edwards Hewi

A TYPE of perennial border in the garden of Mrs. Robert Bacon at Westbury, Long Island. The planting plan is Mrs. Bacon's own design.

LIBRARY
Burlingame, Cal

STUDY THIS CHART, IF YOU ARE PLANNING A PERENNIAL BORDER

By Harold A. Caparn

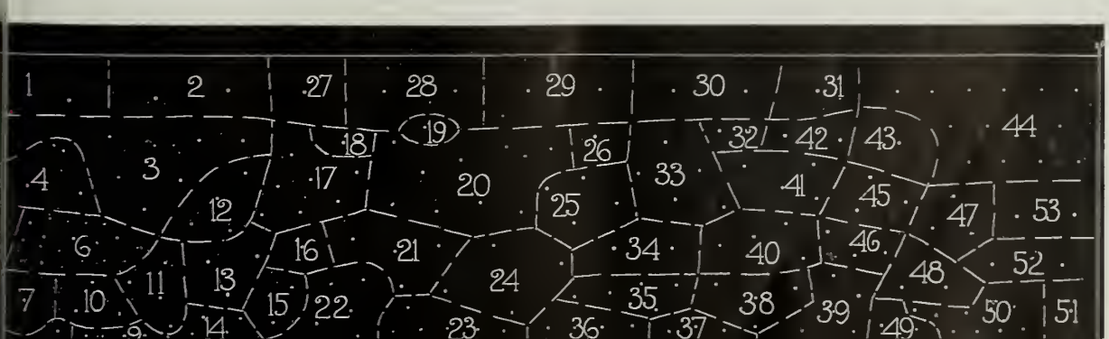
In garden language a perennial is a plant that dies to the ground at the end of its season but comes up next year and goes through its history of producing leaves, flowers and seeds again. Thus it differs from an annual which dies, roots and all, and leaves only its seeds to carry on its species. That is why we usually buy perennials in the form of rooted plants but sow a packet of seeds to produce annuals. Many perennials can easily be raised from seeds, but they don't flower until the second year, and fine florists' varieties of others, such as tall phlox, peonies, iris are reproduced by division of other methods. Tulips, narcissus, crocuses, lilies and other bulbous perennials multiply by growing families of small bulbs round the parent.

There is still another very popular class of outdoor flowering plants whose leaves and stems die when the first hard frost comes, and which must have their roots taken indoors for the winter to preserve them. Among them are tuberous begonias, cannas, gladioli, dahlias. These and the annuals are only mentioned to make clear their difference from perennials which are the subject of this article.

There is something about a perennial that every garden lover feels but which nobody can precisely describe. This something might be termed Quality. Now, when people or things are felt to have "quality", one usually employs the word to express a combination *(Continued on page 45)*

PLANTING LIST

1. Boltonia latisquamae, Boltonia (lavender)
2. Aster, Climax
3. Tall English Delphiniums, Larkspur
4. Helenium, Riverton Beauty and Riverton Gem
5. Veronica longifolia subsessilis, Speedwell
6. Chrysanthemums, Large flowered
7. Hosta subcordata, Funkia
8. Alyssum saxatile com actum, Rock Cress
9. Aubrietia in variety, False Wall Cress
10. Gaillardia aristata, Blanket Flower
11. Campanula, Thelham Beauty Bellflower
12. Liatris pycnostachya, Kansas Gayfeather
13. Salvia Pitcheri, Blue Meadow Sage
14. Phlox subulata lilacina, Lavender Moss Pink
15. German Iris in variety
16. Gypsophila, Bristol Fairy, Baby's Breath
17. Lilium auratum, Gold Banded Lily
18. Aster, White Climax
19. Aster, Glory of Colwell
20. Tall Phlox in variety
21. Platycodon Grandiflorum mariesi, salver flower
22. Dianthus barbatus, Sweetwilliam in variety
23. Phlox subulata alba, White Moss Pink
24. Peonies in variety
25. Lupinus polyphyllus in variety, Lupine
26. Salvia Pitcheri, Blue Meadow Sage
27. Boltonia latisquamae
28. Aster, Barr's Pink
29. Aster Novae Angliae rubra Red New England Aster
30. Aster, Climax
31. Boltonia latisquamae
32. Aster, White Climax
33. Tall Phlox in variety
34. Gypsophila paniculata fl. pl. Baby's Breath
35. Oenothera missouriensis Sundrops
36. Phlox subulata, Moss Pink
37. Alyssum saxatile compactum
38. German iris in variety
39. Campanula carpatica, Carpathian Bellflower
40. Delphinium belladonna, Larkspur
41. Althaea rosea, Single Hollyhocks
42. Aster, Blue Gem
43. Aster, Mrs. Raynor
44. Althaea rosea
45. Echinops ritro, Globe Thistle
46. Scabiosa Caucasica, Scabious. Tall
47. Delphinium belladonna
48. Dictamnus fraxinella, Gas Plant pink and white
49. Sedum spectabile, Stonecrop
50. Papaver Nudicaule, Iceland Poppy
51. Hosta subcordata
52. Peonies in variety
53. Salvia Pitcheri



SUGGESTED planting plan for perennial borders. Design by Harold A. Caparn.

LUXURY IN MINIATURE

By Miriam M. Stevenson

I remember how, as a pig-tailed child, I used to build houses on our lawn by laying out floor plans with stones, and then pretending with *such* excitement that I lived as a fine lady in a grand palace. It wasn't, however, until I came to New York to live that I began to think of a one-room home that would realize this early ideal of beauty, efficiency and glamour. It was a large order, this, planning a spacious domain within but four walls, with dressing room, bath and kitchenette to be tucked away out of sight.

Luckily, I have been able to retain many characteristics of those early make-believe palaces of my childhood—a certain freedom, a feeling of out-of-doors, a simplicity that gives wide range to the eye and spirit. Perhaps that is the true intrinsic value of simplicity, of the great flat surfaces and continuous lines of contemporary decorations and furnishings.

I wanted to be able to stretch out. I wanted to avoid an atmosphere conducive to claustrophobia. This is a defect typical of many pretentious city residences, regardless of cost and planning, simply because nature with its blue sky and green trees is not present to assist. The result is usually too much furniture and decoration. I realized, of course, that I was rather ambitious.—But I loved trying. In a certain sense, I was just continuing the old childhood game; I was, while seeking to solve a practical problem, playing house once more. Only this time it wasn't just in fancy; instead it was a real, honest-to-goodness home, though virtually just one room, that I was trying to bring to *(Continued on page 45)*





ZEBRA wood cha
photo-mural of tr
palms and surf, a raffish
can giraffe lend an air
scarlet, black, and whi
of the kitchenette. At lef
bright Mediterranean bl
tain of velveteen is hun
curved rod to conceal a



AT THIS grey desk with its concealed telephone and its ample drawer space, the author conducts her business affairs. As efficient as a Wall Street office is this corner, but keyed unobtrusively to its social background.



THE entrance foyer, silver and pale lemon yellow, is a neat introduction to the harmony of soft reds and blues against the white walls beyond. Circular mirrors lend depth to the vista, and the Strumpff harp mellowness.



WALLS white, mirror deep blue and a rosewood cabinet which conceals a radio. Concetta Scaravaglione's terra cotta statuette of two maidens is the center of interest.

WHAT THE WELL-DRESSED KNIGHT SHOULD WEAR

Based on Historical Patterns in American Collections

By Stephen V. Grancsay

Curator of Arms and Armor, Metropolitan Museum of Art

It is difficult to imagine a hobby more fascinating, more interlinked with a past that is full of color and drama, than that of collecting armor. The word armor itself immediately evokes a rich chain of glamorous events that have been climaxes in world history and highlights in the development of prose and poetry. For all the fascination that the subject has, there are not more than fifty collectors of armor in this country—an amazing fact when one considers the thousands of Americans who collect objects as diversified as match boxes and buttons.

Such exclusiveness, however, has not dampened the ardor of armor collectors. They represent one of the most enthusiastic collecting groups in the country. Not only do they have their own clubs, but they have become so engrossed in the subject as to have a special vocabulary understandable only to those who have been properly and deeply stung by the armor collector's bug. All the great cosmopolite collectors from Baron Rothschild to our own famous contemporaries have been members of this zealous fraternity. But armor-collecting is by no means exclusively a rich man's occupation. Anyone who can afford to spend fifty dollars every now and then on a hobby, and has the persistence required of all good collectors, can find excellent pieces of armor and arms.

A suit of armor used to be made in very much the same way that a suit of clothes is made today. Every fastidious knight and nobleman had his own favorite armorer, a craftsman who could be relied upon to give his client a good fit. After a knight selected his armorer, he sent him his doublet to be used as a pattern. This was hung in the armorer's forge along the wall with other patterns, so that whenever the knight wanted a new suit all the armorer had to do was to put a billet of metal on his anvil and copy the dimensions of the doublet.

For the "non-commissioned officers" who could not afford custom-made armor, there were ready-made suits. These were, of course, less pretentious than the custom-made suits but built soundly enough to last for a long time. A yeoman's suit consisted of a breastplate, a backpiece and helmet, and cost the purchaser about as much as a business man pays for a suit of ready-made clothes today.

The bills that the officer received from his armorer were much higher. Not only was his suit more elaborate but, usually, there were at least three suits of armor in his wardrobe. First of all the well-dressed knight had to have a tilting sports suit, a heavy affair made for the protection that the knight needed in the jousting matches in which mounted contestants galloped at each other with three-pronged lances for sport. He also found it necessary to own a dress suit for parades and official occasions; this was his gayest costume and was usually too ornate to be used practically in warfare. His fighting suit was the lightest because the knight had to be allowed as much agility as was compatible with adequate protection. Like a battleship, he had to be able to combine speed with defense.

The fighting suits weighed about forty pounds, twenty pounds less than the modern infantryman's pack. The yeoman's suit was several pounds lighter but, in addition to his suit, he wore a heavy leather jerkin underneath it and sometimes a shirt of chain mail. Historians record that yeomen objected to such a heavy burden so strenuously and so effectively that the army heads paid them a penny for every mile they marched.

The nobleman bought the swankiest suits of armor. His suit cost him at least $700. This is not so expensive as it sounds when one considers that a suit would not only wear a lifetime, but, with a little altering, could be handed down several generations, or when one takes into account the statement that the best-dressed American women spend from $10,000 to $40,000 a year on their wardrobes. It was, nevertheless, an expense to be reckoned with since most noblemen with large retinues or extravagantly fashionable sons had their own private armory and armorer.

In addition to the cost of making a good suit there was the necessary expense of upkeep. Like an automobile, an expensive suit of armor had to be kept shiny and in repair. Armor in good condition is amazingly flexible. The numerous plates in a well-made suit are so neatly fitted together and function so smoothly that to flex an arm from the finger tips is like moving a sleeve of silk. It is unfortunate that many gentlemen of those ancient times were illiterate and therefore unable to record their personal reactions to dress. It would be illuminating to know what physical sensations a suit of armor produced, or what a dandy in armor regarded as the last word in comfort and fashion.



ARMOR of George Clifford, third Earl of Cumberland, made in Queen Elizabeth's Royal Armory at Greenwich, about 1590. Acquired by an American from descendants of the original wearer, it is the most complete Greenwich harness in existence. Addorsed Es, the double cipher of Elizabeth, the Tudor rose and fleur-de-lys are etched on the steel.

THE helmet on the left was made for Francis I of France. It is one of the finest examples of artistic metalwork in existence, presented by J. Pierpont Morgan to the Metropolitan Museum. Below is the helmet that belonged to Cosimo I de Medici. Its visor, separated from it for several hundred years, was recently discovered.

Metropolitan Museum of Art





Photo by Samuel H. Gottscho

THIS armory at Riverdale-on-Hudson, was built by Dr. Bashford Dean to house his great collection, which took over fifty years to gather together from all corners of Europe. Here was kept some of the rarest armor which came from a Crusader's fortress in the Mediterranean. After the World War, additional treasures were acquired from the princely houses of Saxony, Erbach, Liechtenstein, Fugger and Pembroke.

But although there were few writers who dealt with the subject, there were many illuminators in the Middle Ages who illustrated manuscripts with figures of knights in armor. However they are of little help to the historian, since these artists of the Middle Ages had little knowledge concerning any costumes except those prevailing in their own times, so that they were compelled to depict characters in the dress familiar to them. This is why Joshua of the Old Testament appears in one manuscript as a Saxon thane, and in another in full plate armor of the Fifteenth Century, while Moses is shown as a Norman noble, and again as a knight of the Thirteenth Century on horseback, couching his lance!

Not long ago a motion picture was made by the Metropolitan Museum of Art in New York and, for purposes of demonstration, a novice put on a Gothic suit of armor. The man was of ordinary size, strength and stamina. He wore the suit for five hours but the weight was so well distributed that he felt no distress or even inconvenience. He not only mounted a cavalry horse, but also rode around Central Park and then, to top things off, engaged in active combat with another armored man on horseback.

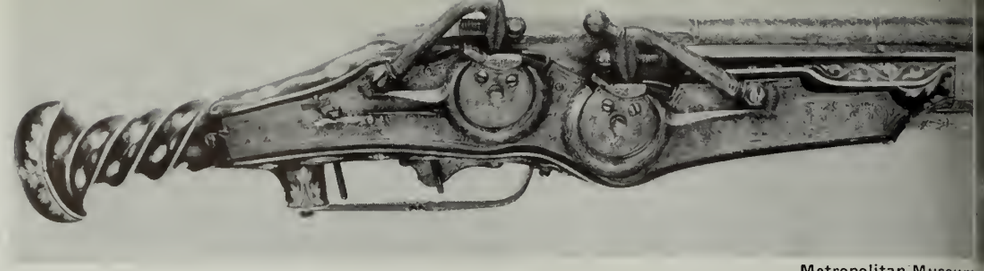
Young squires in the Middle Ages used to condition themselves for wearing armor by executing lively dances in chain mail and turning somersaults accoutred in full plate. It was

important that the young knight learn to keep his armor on for a long period. Sometimes, when there was danger of surprise attack, knights were compelled to sleep in their armor, so that no time might be wasted in going forth to battle.

If a knight had good posture, the armor he wore was built along lines that reflected his physique. For example, the armor of George Clifford, third Lord of Cumberland, has an alert pose that makes the suit as fine a figure of a man as he was. The exquisite workmanship of his suit, its collar, the etching of addorsed Es, Tudor rose and fleur-de-lys, indicate that it was probably a suit made especially for that grand occasion when the Earl was installed as Champion to Queen Elizabeth in 1590.

The finest single element in the armor collection of the Metropolitan Museum is the embossed parade helmet of Francis I of France. J. Pierpont Morgan, who presented it to the museum, probably never collected a greater masterpiece of art. The work of that Michael Angelo of armorers, Philip de Negroli of Milan, it bears his name and the date 1543. It was sold in London early in Victoria's reign for the equivalent of $150, undoubtedly a small fraction of the price paid for it by Mr. Morgan.

Another helmet which has been a star actor in the pageant of history is that which once belonged to Cosimo I de Medici.



Metropolitan Museum

A PISTOL belonging to the Emperor Charles V, bearing his motto, *Plus Ultra*—"More Beyond"—referring to America, the New World. This is the type of pistol brought to America by the Conquistadores fifty years after Columbus first appeared in armor before the startled American Indian.

A BOXWOOD knife sheath, elaborately carved with biblical scenes, which was bought at a bargain while on a visit at Frankfurt-am-Main.



From its Italian owner it came into the hands of Colbert, Minister of Marine and financial adviser to Louis XIV, and later into the possession of the Duc de Dino. On acquiring the prize, the Duc gave a celebration dinner to which he invited all of his armor collecting friends, including Napoleon III. During the course of the banquet the guests looked for the helmet in vain. It was only when coffee and liqueurs were being served that a floral decoration was removed from the center of the table, revealing the prized helmet in all its artistic glory. So beautiful did it appear in the glittering candle light, and so well-timed was the ceremony that the guests broke into tumultuous applause.

But the visor was missing. Observant armor collectors knew that the whole helmet was once in the possession of Cosimo II de Medici, grandson of the original owner, through a portrait painted by Sustermans about 1620 in which Cosimo is shown with his hand resting on the famous helmet.

In 1904 the Duc de Dino's collection was offered for sale. The Metropolitan bought it. Soon after, the armorer of King Edward VII, Sir Guy Francis Laking, discovered the missing visor in a collection belonging to a private collector. The Metropolitan, anxious to have the two pieces together, put in a bid for it. The owner asked an exorbitant price and in his efforts to have the Metropolitan meet it threatened to give the piece to a London museum, thus making it virtually impossible to bring the two pieces together. But the Metropolitan refused to pay the high price and patiently lapsed into watchful waiting. The owner failed to make good his threat and died. The Museum immediately bought his visor at an auction and the two elements were finally reunited.

Fine pieces of armor often have strange histories. One collection that was begun in the sixteenth century by the Grand Duke Francis de Medici and continued by his successors for a hundred years was finally sold in 1776 for old iron! The bargain possibilities in that sale will make any collector pale with envy. The man who mostly benefited from this great scoop was the English painter, Zoffany, who bought seventy-four fine pieces for less than a thousand dollars. Except for a few pieces, most of the other magnificent suits in the collection were stripped of their costly gold and silver incrustations and scrapped.

Today we do not wear our armor as close fitting and beautifully ornamented as of old, nor do we put steel protection over horses. Instead we don our "tin hats" and crawl into steel tanks. The form is new, but the idea is as old as Vulcan's Forge.



THIS is an officer's armor of the time when the Pilgrims landed at Plymouth. Its numerous plates are so skilfully fitted it is flexible as silk. The wearer had perfect freedom of action. Its weight was about forty pounds, twenty pounds lighter than a modern soldier's pack. But, in the old days, a soldier was paid a penny a mile to wear his armor; if he refused, he was put in the brig.





Photos by E. Schnarendorf

IN THE group above is a joust helmet, left, with a trap door which could be opened to allow the wearer to breathe more freely after vigorous exercise. The other helmet dates from the 16th Century, when grotesque visors were fashionable. The reinforcing piece at the right was worn over the breastplate of the half armor as added protection.

OVER the right breast of this 16th Century armor is a lance rest for use in the military sport of jousting. It is flanked by war halberds carried by troops in the 15th Century. All these elements are housed together in a private home.

MAKING YOUR OWN ROCK GARDEN

By Harold A. Caparn

That the rock garden is so insuperably popular is easy to see, but difficult to explain. For some reason, plants growing in the crevices of rocks, or in the space between boulders, have an attraction all their own, due in great part, no doubt, to the plants themselves. But the inanimate rocks have no little share in increasing this attraction.

If we had that kind of subtle sympathy for rocks that the Japanese have displayed and cultivated for many centuries, we might explain it more easily. For they have used rocks not only as a background for flowering plants, but for their own sakes, and have even made and preserved for centuries gardens of nothing but a sand floor with a few natural stones, arranged in apparently haphazard fashion, but actually with the most meticulous care, inside a rectangular wall and a foliage frame. To quote from the recent and exhaustive book on the "Art of the Landscape Garden in Japan," by Dr. Tsuyoshi Tamura: "Good artists and experienced gardeners, whose training in the perfect standard of the rock art is long and precise, will detect a fault at once, and that is unanimously as if they had measured with a ruler. However, good rock art is never the reproduction of spiritless forms. It must show, and is capable of showing, individual art through conformity. Rock work is the very thing that tells most clearly the soul of the garden artist, and, by the individuality of it in each work, we are often able to discover the forgotten artist of an old garden."

This is written to show to what appreciation of rocks these artists who really understand them have arrived. They regard them not as casual pieces of débris, but as having each its own personality, like any work of art made by human hands. And when we remember that each worn and weathered fragment is the result of an interplay of natural forces through long ages applying to each in a different way—how it was broken off from its primaeval bed by ice or by some natural cataclysm, how it owed its size, shape and surface to the texture and quality of the stones, acted upon by the centuries of erosion or weathering that united to make it somewhat different from all other stones, as each animal or human being differs from all the others—then we begin to understand how and why the Japanese have come to regard their rocks as objects of high individual *(Continued on page 43)*

SUGGESTED plot planting for a rock garden. Design by Harold A. Caparn.

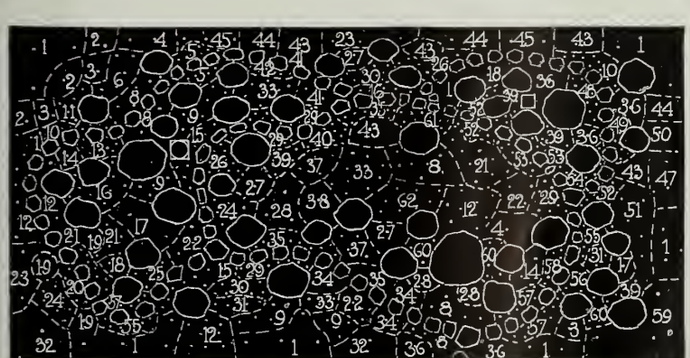




Photo by Mattie Edwards Hew

A ROCK garden border for a flight of steps on the hillside at "Inisfada," the estate of Mrs. Nicholas Brady, Manhasset, Long Island.

PLANTING LIST

1. Rhododendron, Hybrid (SB)
2. Azalea amoena (SB)
3. Azalea, Ledifolia alba (SB)
4. Rhododendron Carolinianum (SB)
5. Silene i.v.
6. Delphinium belladonna
7. Astor blue gem
8. German iris i.v.
9. Tall Phlox i.v.
10. Convallaria majalis, lily-of-the-valley
11. Lilium auratum
12. Tall English delphiniums, larkspur
13. Aubrietias
14. Funkia subcordata
15. Campanula Thelham Beauty
16. Stokesia laevis, Stokes' aster
17. Taxus c. brevifolia SC)
18. Thuja oc. globosa (SC)
19. Thuja oc. sibirica (SC)
20. Viola odorata i.v.
21. Platycodon g. mariesi, salver flower
22. Gypsophila paniculata f.p., baby's breath
23. Aster white climax
24. Gaillardia gr. i.v.
25. Aquilegia hyb. i.v.
26. Myosotis p. semperflorens, forget-me-not
27. Pinus m. mughis (SC)
28. Yucca filamentosa
29. Plumbago larpentae, leadwort
30. Chrysanthemums i.v.
31. Coreopsis grandiflora l.
32. Juniperus pfitzeriana (SC)
33. Veronica lon. subsessilis, speedwell
34. Cotoneaster horizontalis (SB)
35. Alyssum saxatile compactum, rock cress
36. Taxus cuspidata capitata, yew (SC)
37. Dictamnus fraxinella, gas plant
38. Taxus cuspidata brevifolia, yew (SC)
39. Physostegia virginica alba, false dragonhead
40. Polemonium reptans, Greek valerian
41. Dicentra spectabilis, bleeding heart
42. Phlox subulata, rock pink
43. Taxus b. repandens, spreading yew (SC)
44. Aster, climax
45. Helenium Riverton Beauty, Sneezewort
46. Aster, White Climax
47. Aster, Glory of Colwell
48. Boltonia latisquamae
49. Epimediums i.v., barrenwort
50. Aster, Bouquet Rose
51. Veronica t. prostrata, dwarf speedwell
52. Dicentra eximia, Western bleeding heart
53. Taxus cuspidata, spreading yew (SC)
54. Peonies i.v.
55. Phlox subulata alha, white rock pink
56. Megasea i.v., saxifrage
57. Primula i.v., cowslip
58. Pachysandra terminalis
59. Hemerocallis Thunbergi, day lily
60. Campanula carpatica, bellflower
61. Phlox subulata lilacina, lilac rock pink
62 Ilex crenata (SB)
63. Liatris pycnostachya, Kansas gayfeather
64. Helianthemums i.v., sun rose
65. Scabiosa caucasica, scabious

SB**Shrub, Broadleaf Evergreen

SC**Shrub, Coniferous Evergreen

i.v.**in variety

N.B. Many people would prefer a larger proportion of dwarf plants than is here given. In such cases, dwarf plants may be substituted for some of the taller kinds. This would be desirable if stones as large as those shown on the plan were not obtainable. Dwarf plants are attractive among rocks, more especially if the rocks are not too predominant, but they are more expensive to install and maintain.

A REMARKABLE modern replica of English linen-fold boiserie, shown in the Grand Central Art Galleries, created by Eli Beuman Co., Inc.

BOISERIES FOR ALL TYPES OF ROOMS

EXQUISITE lunette designs in old French oak are shown above, and below is a typical old English oak boiserie, with solid oak door set in carved plaster frame, the ceiling also of carved white plaster. A slender Sheraton couch is upholstered in velvet, with rich appliqué embroidery on the pillows, and the chair by the small table is done in leather. The rugs are Oriental.

UPPER right: French ballroom, with walls elaborately carved and panelled in pale walnut, with richly carved lunettes over the doors and windows, the entire surface painted a delicate grey. Center: An office thoughtfully decorated with a very simple treatment of oak boiserie in sedate Georgian style. The furniture is finely adapted to an elaborate modern office. Arthur S. Vernay, decorator.

GRAND CENTRAL ART GALLERIES











ING room in the home of James P. Donahue, richly panelled with oak boiserie. Elsie Sloan Farley, decorator. Below: Room in the Los eles home of Carl H. Beal, panelled in walnut; following the style ılar in England during the early Stuart period. Everett Phipps Bab-, architect.

ALLWAY in the New York home of Grosvenor Atterbury, the wall magnificently panelled, with oak beams overhead. Grosvenor rbury, architect. Below: Interior of an old house in Richmond, Vir-ı, with antique boiserie richly elaborated around doors and windows. to by Frances Benjamin Johnston.

FURNITURE FOR 1936

Shows New Weaves in Upholstery, New Finish for Woods, Antique Pieces in a New Guise

By Anne Garth

New York offers everything you want, whether your taste be modern as the Rhine occupation, or whether you prefer the furniture that great-great-grandfather used to like; whether you lean toward the polished grains of old woods that are soft as cream to the touch; whether you follow your English forebears or your elegant French ancestry, or the pioneer simplicity of the trail-blazers; or whether you like best the dramatic sheens and contrasts of the brand new, just-this-minute modern. Whatever your wish, now is the time to invest in it—now with the furniture market rising to its spring flood of new choices.





At the top is a gracious Louis XVI bedroom suite from Brunovan, Inc. Everything in this distinguished room is redolent of the epoch, from the crystal chandelier to the bed with its exquisite French decoration. Photo by Old Masters. Below: An old English four-poster bed with delicately carved white framework—a piece of singular dignity and romantic feeling. W. & J. Sloane. (*Illustrations continued on page 40*)

Of course there are some noticeable trends in upholstery for springtime furniture—the new woven fabrics in tweed mixtures and plain colors, the same tendency toward a homespun simplicity that is dominating the new rugs and draperies. Although damask and brocades and velvets will always find a secure hold in the finer period room, just now the modern interiors, and even the semi-Classic decoration have a very smart simplification.

In the frame work, the finest of cabinet work still prevails. There is, possibly, a diminishing flair for the eccentric woods, with an interesting handling of old woods in new ways. The standard woods are being reestablished, but they are presented with a new simplicity of treatment.

There is also a tendency to use the newer upholstery with antique furniture, an imitation lacquer red leather with peasant oak, a dull blue tweed with Colonial walnut. It all makes for a pleasant reembellishment, an inviting spring flavor.

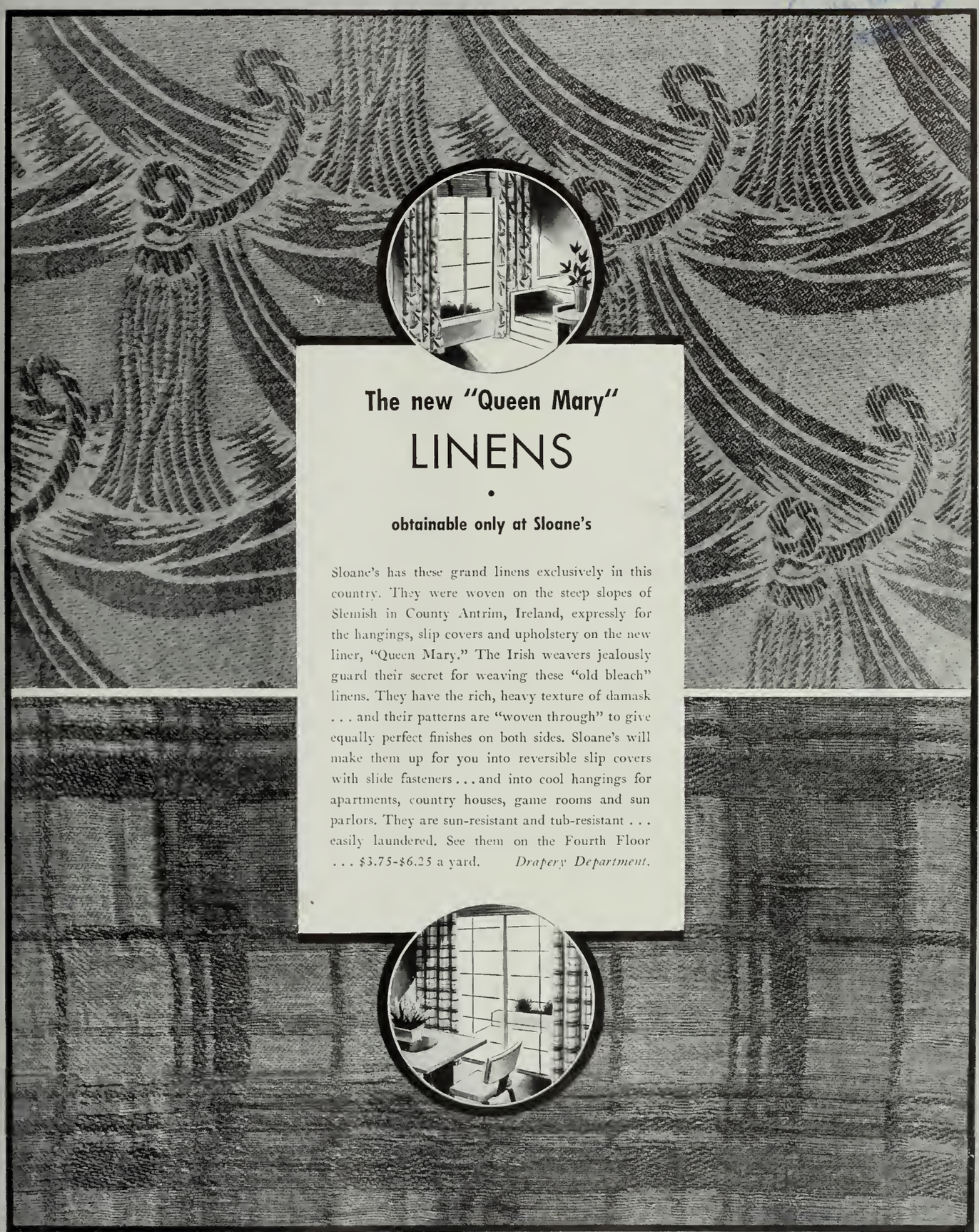
I have been poking my inquisitive nose into all kinds of places, display rooms, wholesale houses, decorators' studios, antique shops, department stores; and they're all overflowing with interest and ideas.

There is, for instance, a remarkable dining suite at Manor House, reminiscent of the eighteenth century at its best. The elegant Heppelwhite shield-backed chairs, the delicately balanced English eighteenth century sideboard with its slim tapering legs, and the smooth, expansive Sheraton table all assert their right to belong in a country house. Also at Manor House, there is a Chippendale library group—a damask Chippendale wing-chair, with the straight legs of that famed cabinetmaker's Chinese period, a square drop-leaf table of old wood, with claw and ball feet, and a delicately fretted wall sconce supporting two little Ming figures and a jade saucer.

At Cassard Romano there is a Heppelwhite desk made in two contrasting woods that would be right in any traditional room, especially in a paneled library. Here, too, is a fine old Queen Anne console with an endearing plainness of surface and grace of line; and a tall collector's find of a chair with fiddle-shaped splat.

Betaking myself to Modernage, I came upon a pair of semicircular white leather chairs, upholstered in dark royal blue with white piping, as new and exciting as a First Night; a glass and chromium coffee table set between them, all making a perfect fireplace group for a modern flat in town, or a prefabricated house in the country. Also here were two of the most comfortable chairs known to man—one an egg-shell cushion and back with burgundy arms, the other, an overstuffed deep-seated chair upholstered in gay blue-green kinkimo. And nearby was a wide, low-backed couch covered in inky black velvet.

Then to Macy's Future House at Rockefeller Center, where I was especially taken by the master bedroom done in mulberry, pink and beige. The fresh, original modern furniture is white with trim of beige or glass. Flanking the bed, with its headboard of (*Continued on pages 40 and 43*)



The new "Queen Mary"

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WHICH FURNITURE—TRADITIONAL OR MODERN?











THE Heppelwhite desk at the upper left-hand corne is especially suited to a panelled library, and is mad in two contrasting, well harmonized woods. The chair i a fine old Queen Anne model. Cassard Romano.—To th right of this is a fireplace group designed by Modernage There is a general look of whiteness about this that i quite fascinating, gained from white leather, eggshell up holstery, set off against black velvet.—The amusing littl nursery group is from "Future House," designed by R. H Macy. It is in light colors, beige and white, with brigh yellow and white little pieces of furniture. The unusua feature is the double-decker bed, with its attached step ladder—and how children will love it!—The large Lans downe armchair from Trevor Hodges has a frame tha suggests Provençal France, and has a sentimental hint c the turn of the century. Photo by Schelling.—From Manc House comes a very elegantly arranged dining-room suite with the graceful Duncan Phyfe table, Heppelwhite chair and Eighteenth Century accessories.

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ANNUAL BANQUET FOR THE ROSES

(Continued from page 22)

of the latter. An annual application of lime, however, is very seldom necessary, one in every two or three years being usually sufficient; and when this is done, either bone meal may be cut out, or the two applications made with several months' interval, say lime, or better still, lime in the form of basic slag, in November, and bone meal in March.

The time for a first feeding is at the very beginning of spring. In my own case, as soon as the crocus shows color, on goes the "mixture." Forking in follows in due course. It is a generally accepted axiom that food should not be given to roses in their first season after planting. Provided the proper system of mulching is followed, I can see no reason for this, as not till the food has been rendered assimilable by the elements can it reach the roots, and then only gradually by the action of the rain. So purified and diluted, it cannot but be beneficial to even the most delicate digestion. The only concession I make to the above-mentioned axiom is to lay the mixture thinner about the youngsters. The above applies to the mixture and natural manures, not to chemical or patent fertilizers, which must *never* be given to roses the first year after planting.

Before proceeding to the question of food proper, it is necessary so say something about a practice which is only too prevalent, especially amongst professional gardeners. This is covering beds about November with a heavy mulch of stable manure and leaving them so covered during the winter months. The roses are asleep, and while asleep are in a state of suspended animation during which they neither eat nor drink. The rain pours down, a rich stream flows over the irresponsive roots and passing on, vanishes into the depths, having effected absolutely nothing.

For soil to be rendered productive, free access to the elements is essential and by covering it over with manure, you are denying it the beneficial action of sun, wind, snow and frost, especially the latter. As a result, the soil becomes dank, and the plants themselves, in close contact with sodden, greasy masses of manure, are bound to be injured, and in some cases, may die.

Now it has been said that all soil (excepting the peaty or acid kind) contains most of the elements which constitute the food of the rose, but that the respective amount of these elements varies according to its nature.

It is therefore obviously necessary for every cultivator to know something about the soil in his own garden. By this is not meant a scientific chemical analysis, but such simple matters as to whether it is light or heavy, limey, gravelly, clayey etc.

Assuming the possession of such very elementary knowledge, all that he further requires to know which elements are lacking in the soil and feed accordingly. Even this small amount of brain work is not necessary unless he so wills. He has only to write to his State Agricultural Experiment Station, sending a sample of his soil, and the necessary adjustment as to proportionate quantities will be made, and food suitable for his particular needs will be sent to him.

Herein is one of the advantages of so-called chemical over stable or farmyard manure. The latter contain all the elements required, but you cannot, obviously, vary their respective proportions. Therefore, the problem resolves itself into a question of how much or how little to give. Against this, however, stable or farmyard manure possesses an inestimable advantage over its chemical rivals because through its admixture with straw and rotten vegetable matter, it introduces humus, and humus is the vital factor in all plant life.

Humus is the productive element in the soil, and is created by the introduction therein of decomposed vegetable matter. Where it is non existent, no plant life of any kind will grow, hence the saying that "a garden without weeds is a garden without flowers."

Nature has her own slow but very sure, way of introducing that productive element we call humus into the soil. There nature stops, and though for her purpose, that of inducing wild or natural growth, the amount so introduced is sufficient, it is quite insufficient for ours, which is the production of the artificial.

We must, therefore, supplement and accelerate nature's

(Continued on page 44)



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HOME FROM THE OPERA

(Continued from page 17)

shelves, and green shades topping the wall fixtures.

And so with our spirits refreshed at the bar, we finish our delightful visit.

FURNITURE FOR 1936

(Continued from page 38)

beige fabricoid studded with nailheads, are two quarter-circular glass night tables which, if placed side by side, form a dressing table, and, if one upon the other, form a bathroom chest. I liked, too, the bright yellow and white pieces in the child's nursery here, especially the double-decker bed.

A brief trip to W. & J. Sloane's to admire the white carved framework of an old English fourposter bed. A peek into Brunovan to revel in the exquisite lines of a Louis XVI bedroom suite, and the slender beauty of the same epoch in a satin upholstered drawing room grouping. Into Trevor Hodges' to give way to one last enthusiasm, a look at his fine old Lansdowne chair, with its carefully crafted wood frame and its sentimental suggestion of the turn of the century.

YOUR ROCK GARDEN

(Continued from page 35)

interest and esthetic potentiality.

Too many piles of stone in American yards look more like gardens of rock than rock gardens. It is true that the Japanese have demonstrated that beautiful gardens can be made of rocks—but that is not the kind of thing we are looking for. Our notion of a rock garden is one in which the rocks are a background or setting for flowering plants.

If a rock garden is to be permanently satisfying, it should be an essential detail in the landscape. It may not seem to be nature herself, but it should strike one as the right thing in the right place.

Now in order to get these results, we must consider two things. First: the available rocks; second: the available site. Rocks may be divided roughly into two classes, stratified and rounded boulders. Sites also may be divided roughly into two classes, level and steep.

If the site is level or gently sloping, it is better not to pile rocks, but to arrange them by groups and single stones as pic-

(Continued on page 48)

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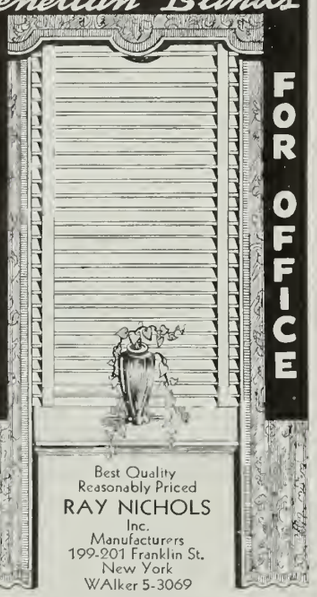


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ANNUAL BANQUET FOR THE ROSES

(Continued from page 42)

efforts by our own. In the case of the soil in question, this was done by digging in the growth whilst still alive, instead of waiting until it had died down naturally. By repeating this as soon as there was sufficient new growth to make it worth while, we introduce three or four times as much humus into the soil as nature would have, if left to her own devices. The use of the hoe aerates the soil, increases its fertility and also obviates the necessity of watering.

The regular annual meals should be as follows:

1. In November, subsequent to the planting of the new roses, every bed containing new and old alike is covered with a liberal top dressing of bonemeal and wood ash, which is then hoed in. In case this may seem contradictory to what has been previously said as to the futility of applying manure to soil during the winter months, it must be borne in mind that bonemeal takes from three to four months before it begins to act, and consequently, it starts its work as a gentle stimulant to the awakening roots at the right time, namely, towards the end of March or beginning of April.
2. Towards the latter part of March, what has been described as the mixture is laid on all the beds (thick about the established roses and thin about the newer ones) as a mulch, and turned over with the fork, so that only just sufficient soil covers it to keep it in its place.
3. The third week in April and again in May, scatter on and hoe into the soil (be careful that none goes on the growth) around each *second or more year* plant one dessertspoonful in April, one tablespoonful in May, of the following mixture:

Sulphate of Potash } In equal
Sulphate of Ammonia } proportions

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This should be applied before or during rain; otherwise, it must be watered. This is essential. Hoe in.

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LUXURY IN MINIATURE

(Continued from page 30)

luxurious life on Manhattan.

There was also another problem—a problem, I am convinced, that isn't peculiar to me. I had to have the facilities of an office, and yet not have this feature obvious. My objective was actually "one room living" in all the implications of that phrase. Perhaps if my vocation hadn't been interior decorating, the task would have been simpler, because I wouldn't have had to take into consideration the impression made on business callers. Yet that thought may have been of assistance; it made me very careful. And it is true that what doesn't jar the sensibilities is easiest to live with over a long period.

But let me tell you of the town combination apartment that ultimately grew out of a little girl's game of pretend. Better still, come and see me, figuratively—or even literally, if you like. It won't take long.

Here you are—in the elevator and up four floors in the Sutton Place district, within sight and sound of the pert tugboats that plow the East River. You press the bell-button. I open the door.

"Good afternoon, my dear. Take off your things in my little pink dressing room. You'd never guess, but it's here. We'll hang your wraps in the hall closet on your right."

I venture that in this first glimpse you'll get the feeling of a home in miniature, and yet not have a sense of being in the least squeezed in. A bookcase and round looking glass on the wall above adorn this "hall," warming it, widening it and making a frame for the vista beyond. The walls are in two tones of silver—dark silver pattern of banana palm leaves under a ceiling of pale lemon yellow. There is, to me, warmth and sunlight in that color overhead.

"Ah—do you play the harp?"

That is what comes first to the lips of most of my visitors. My harp is an object of beauty, an old, mellow design blending melodiously in a modern setting.

Then, as we enter the room you'll find that it is actually several rooms all in one. But, before you sit in the silver grey love-seat, center-piece of my "drawing room," let me show you around. Overhead, the ceil-

(Continued on page 48)

PERENNIAL BORDER

(Continued from page 29)

of merits, some of which are easily described, while others are not. Some of the qualities in perennials that go to make up "Quality" are, perhaps, their unfailing punctuality, their announcement of the season of the year by coming into bloom, the gaiety and grace of their annual greeting, their naturalness as contrasted with such highly decorative but comparatively artificial looking plants as cannas, coleus and caladiums, their suggestion of the meadows, prairies and woods instead of the conservatory, and their invariable retiring before their presence has become tiresome. We always regret them when they are gone.

But this very characteristic of coming but once a year and then of making so short a stay makes it difficult to arrange them into a good garden composition. This is particularly true of tall-growing plants such as asters which are necessarily used in key positions as backgrounds, yet take all summer to reach their full height. Other species which mature earlier perhaps outgrow the asters and other tall plants for a while and, after flowering, deteriorate or die and leave bare places.

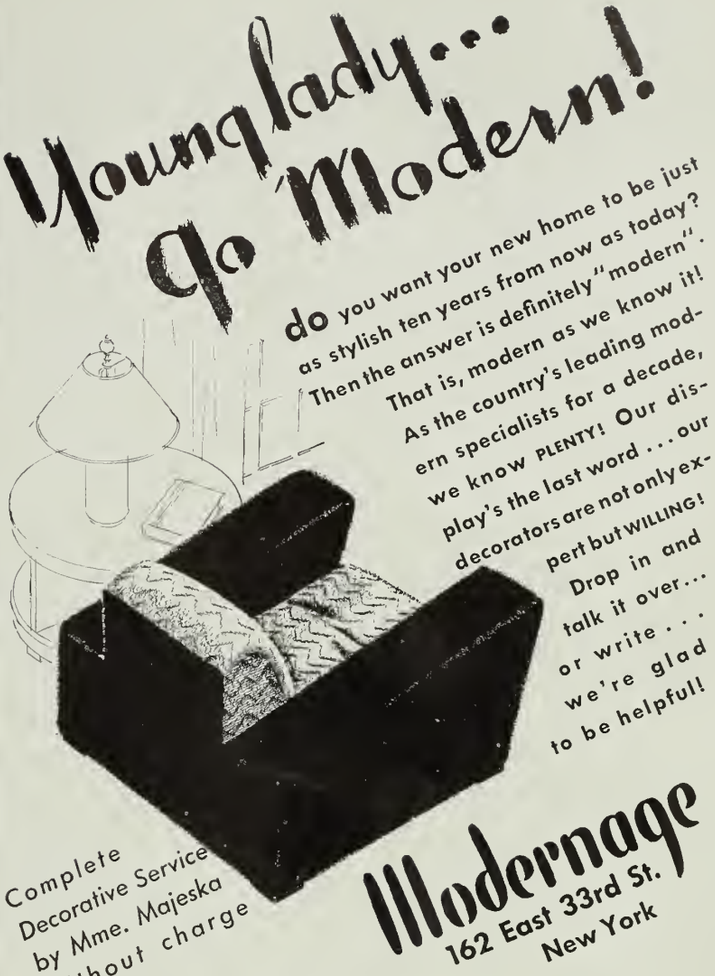
It is easier to work with bedding plants and annuals, for they can be depended on to stay in flower for a long time, so that making a bed of these classes of planting is more like making a pattern with paints, or tiles or mosaics. Once made, it stays put. But this has the disadvantage of monotony. One soon gets tired of the same pattern in living things and the perennial border, even with its imperfections, has something new every day.

By this time it ought to be clear that it is no easy matter to plan a perennial garden. No one should attempt it without a fairly good working knowledge of the plants and, for such success as is possible, this knowledge should include all stages of growth from its appearance above the ground to the end of its flowering season. But the amateur planner who has only him or herself to satisfy, may begin with far less knowledge than this. If you are really in earnest and have fairly good judgement, natural or cultivated, as to forms, colors, textures and groupings, you may be aided by the descriptions in the catalogues and your own guesses, and so lay out your garden: and if you watch it through the season, become really familiar with your plants and study your mistakes more than your successes, you will arrive at an actual knowledge.

One cannot make rules for designing a perennial border: but a few general principles may be noted.

Don't put all your plants of one kind into one large mass. When in flower, such a mass may be conspicuous for a while, but may throw the border out of balance. It is better to put two or more groups so placed as to repeat each other, so that the plant when in flower may add its impression to the whole border, not merely a part of it. Groups should usually be of different sizes and the sizes of groups should be in proportion to that of the border. Though always irregular in outline, the groups should correspond, for the most part, to the form of the bed: thus, in a border, the groups should, generally, be longer than wide.

All the plants in the list are of the most familiar kinds despite their long names. None are rare. They are familiar because they have become indispensable.





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LUXURY IN MINIATURE

(Continued from page 45)

ing is a light raspberry, just a shade deeper than the pale yellow lemon sky of the hall; the yellow, I thought, should be an incidental gay touch. This raspberry heaven reflects in the mirrored coffee table, warming its cold white glass to a rosy hue.

This large expanse of pastel ceiling contributes, more definitely than you would imagine, to that impression of out-of-doors which I'm always seeking. When we light cigarettes, the smoke swirls through the pink tinsel shades of the two diminutive floor lamps at either end of the love-seat, rising up until it mingles, almost like feathery clouds, with the tones of the ceiling.

The walls are white, with no decorations, except a large circular deep blue mirror, and Mediterranean blue corded velveteen curtains, including a sort of stage draw curtain, behind which, in an alcove, is concealed my bed.

Directly across from my "drawing room" arrangement is my "art museum." The rosewood of the cabinet harmonizes in tone with the ceiling, and conceals the radio. On this stands my chief objet d'art—two maidens done in terracotta, by Concetta Scaravaglione, the talented sculptress who won the Widener Gold Prize, from the Pennsylvania Academy of Fine Arts.

Well, there's work to be done. So I step from the "museum" into my office."

This "office" consists of a small but very carefully arranged modern grey desk, with telephone directories and indexes handy. The French hand phone is actually concealed in a section of the desk. A modern sliding, adjustable lamp is softened by a spray of leaves in a glass bubble. There is plenty of drawer space and my bookshelves and closets are so constructed as to accommodate other business records.

The other articles of furniture enable me to adapt at an instant's notice, without confusion, my one-room home into dining room or reception room. I can, with equal swiftness, pull back the curving draperies, which, slightly recessed, conceal the dark blue sleeping alcove, revealing a spacious "bedchamber" with every comfort. A rosewood table in the corner can be pulled out and set for a salle à manger, suitable for formal dinner parties.

YOUR ROCK GARDEN

(Continued from page 43)

turesquely as you can. This means that, in rock garden making, you must avoid uniformity either of size or spacing, any appearance of symmetry or of things set on centers. Do not use the technique of the bricklayer, who sets his brick parallelopipedons as evenly as he can with regular spacing. The same man building a rockery would be likely to set his irregular stones neatly and regularly. But the result is sure to be banal and uninteresting. Do not try to conceal the irregular sizes and shapes of your stones, emphasize them. Arrange them so as to get both the contrast of large and small stones and of large and small spaces between them. This, of course, will be better for the planting, for you can have large masses of the plant you most prefer. Vary the sizes and shapes of spaces as much as possible, having one or more conspicuously large spaces, depending on the size of the garden. Though no rules can be given, the Japanese principle of placing three large stones at the points of a triangle of unequal sides, and grouping the other stones in relation to them is good. The apex of the triangle should be near the principal point of view, which might be at an entrance or a window.

Having established your large key stones, do not try to belittle them by putting other large stones too near. These principles apply to both rounded boulders and stratified stones on level ground or on a moderate slope, excepting that several stratified stones can sometimes be arranged to have the effect of a single one.

Rock gardens are usually made for flowering plants, but foliage is hardly less important. It makes a background and setting for both the stones and the plants. It may include especially evergreen shrubs, both coniferous and broadleaf, both trailing and upright. Arborvitae and cedars are very effective in a rock garden.

Our American notion of a rock garden probably derives from observation of plants growing in rock clefts or on mountain sides, or near glacial boulders in meadows and waste places. It would be well to bear these types of plants in mind, and think of whichever may best apply to our own case. Thus, we are likely to have a clearer idea of what we are trying to do.



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dining terrace in a New York house. The wide windows give a sense of outdoors with their uninterrupted garden vista. Photo by Byron

Arts & Decoratio

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THE terrace with the huge outdoor fireplace—one feature of "The Lodge," on a lake near Calverton, Long Island—a place for tea parties.

AT THE RIGHT is the artificial lake, with a glimpse of "The Lodge" just above the wharf, and a favorite dog in the stern of a rowboat.

"A HUNTER HOME FROM THE HILL"

A Shooting Lodge Planned on Long Island as a Pied-à-Terre for a Young Adventurer

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By C. John Marsman

While we are assured that Kubla Khan did a "stately pleasure-dome decree", as though he could evoke by a simple gesture of the hand, like those legendary eastern magicians, a palace, parks, fountains and all manner of delightful things, still we who must compose our pictures concretely should like to know more about what followed. Instead, the poet's allusions to vastness and the perfume of "incense-bearing trees" and "forests ancient as the hills, enfolding sunny spots of greenery" lose our imaginations in a region where possibilities, even probabilities, are unhampered and fantastic. And consequently never has there been constructed a "pleasure-dome" that could equal in miraculous quality the one that we all have built at one time or another for Kubla Khan.

In turning to some more concrete scene today it is pleasant when one can recognize therein something of that quality, something that the imagination can use as a springboard. In a number of respects the hunting lodge that Mrs. James P. Donahue has built for her son near the edge of an artificial lake opening out of Peconic Bay near Calverton, Long Island, meets these expectations. Not that there is anything of the unreal or fabulous about the place: the lodge itself is characterized by the use of such materials as have been favored by builders in this part of Long Island since Revolutionary days—brown-stained shingles and local stone. It spreads among the trees, adjoining and eclipsing in size the original small lodge occupied by Mrs. Donahue and her two sons on occasion for years when the shooting of pheasant, quail, duck and small game hereabouts was at its best.

The enlargement and transformation of the lodge, involving unique problems in designing, construction and decorating, all were accomplished in a short space of time that must have set a record. Mrs. Donahue conferred during the last days of February, 1935, with Mrs. Elsie Sloan Farley, the decorator, and with Messrs. Sloan and Robertson, the architects, explaining her ideas. Before the end of the following May all work was terminated, even to the hanging of the huge elephant's head over the fireplace in the Trophy Room.

The new lodge envisioned in February was to be commodious enough for the entertainment of groups of friends. It was to be supremely comfortable, both inside and out. Because, for instance, the new lodge—like the old one, in fact—was to be occupied mostly in late fall and early spring, an outdoor fireplace on the terrace overlooking the tennis court was thought to be a necessity. Besides several new bedrooms with chimneypieces and baths, there were to be created a tap and game room, new kitchen, really adequate service quarters, and so on. But the center of the new building, its hub as it were, was to be a large living hall designed to house in a decorative way trophies of the hunt collected by Mr. Woolworth Donahue, a son, on his expeditions into far places of the world. The underlying idea, as a matter of fact, in all of these plans, was to create an appropriate setting for these possessions and provide at the same time a very personal sort of place for entertainment and comfortable living.

The living hall, or as it is now called appropriately, the Trophy Room, has four pairs of glass doors, two on either of the long sides of the room. They open to both the south and a view of the lake, and to the north, onto a stone-paved

Photos by Drix Durye



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THE living room in "The Lodge," Mr. Woolworth Donahue's country home. The great fireplace and huge open beams with the simple, comfortable furniture all assure one that the room has accomplished the purpose of the builder and decorator—that is, luxurious peace.

terrace. But the proper entrance to the room, and the best too for giving that first impression that is so important when one is entering a room full of interest, is by way of the small reception room. This reception room itself gives at a glance a clue, an imaginative and colorful clue, of what is to follow. For its walls, above a dado, are covered with hunting scenes drawn from actual photographs of Mr. Donahue in Africa. He is to be seen, gun in hand. Natives stand nearby. Giant elephants are trying to make a get-away. Very decorative giraffe, zebras and kudus lend their placid or lively presence to the landscape. And all, in their frame of very African scenery and verdure, were painted in the short space of a month by a young artist, Mr. Victor B. Warner. In the evolution of this mural hunting expedition Mrs. Farley played the role of impresario. And note-taking visits to the Museum of Natural History in New York assured that all details would be anthentic. Among the greens, grays, browns and faun colors, all held to a neutral key, there are here and there the brighter hues of orange-red flowers. A suggestion of flaunting tropical landscape.

Painted a light gray-green, the same color as that of the dado, doors at the right open into a wash room and a coat room. Another door straight ahead leads into a small room, where on the walls and in specially built cabinets is an assemblage of rarities, and relics of the Great War. And continuing on beyond this room runs a bright corridor, in red, white and blue, that conducts one to the rooms, the

AT ONE end of the living room, space is re
for a dining table and bar, with many tr
of the chase on the walls and some rather st
looking deer observing the festivities.

THERE is also a fine old English tap and
room, with every opportunity for
amusement, with stuffed birds on the wall,
from pursuit. A place for refreshment ru
length of one wall.







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A GUEST room at "The Lodge," done in Mrs. Farley's inimitable friendly, comfortable way, with every luxurious convenience, and a beautifully fitted curved window, huge armchairs of much depth and rich color.

completely transformed and rearranged rooms, in the older, original part of the lodge.

But to return to the reception room. A door on our left opens into the Trophy Room. As it is a room of good size, some idea of its dimensions may be helpful: it is sixty feet long—we enter at the end so that the full length of the room is seen ahead—and about thirty-two feet wide. And up to the peak of the beamed and raftered roof it is eighteen feet. The friendliness of the room appeals at once. It is warm-hued in the pine-sheathed walls that have been stained and waxed. All through the upper, open part of the room the sheathing and the great beams have the same rich color.

The furniture here, ranging itself around the stone hearth, is friendly, and happy in its display of color. Red, a clear scarlet red, prevails. The chintz-covered chairs and sofas and the curtains glow in that color, spotted with white ivy leaves. Capacious red leather chairs and chairs in white of a wooly texture invite repose near the lamps and the card table groups, and by the high windows overlooking the water. Other furniture in this room, as elsewhere in the lodge, is of maple. It is mostly "Early American" in character. The decorator has achieved with true instinct in her work an ambiance of geniality and comfort. The companionability of the furniture and its coloring do not seem to be only complementary to the room's architecture. They seem to be as much a consummation of its purpose. The hunting trophies naturally attract and hold the eye. That elephant head, like a huge trialate bird, over the fireplace, in statistics alone is an impressive object, for it weighs six hundred pounds, and expands from one extremity of an ear to the other over ten feet. So that it will be held securely in place it is reinforced behind the stone with steel beams. There are two handsome zebra skin screens. Has anyone ever used their startling black and white patterns in this way before? They are certainly strongly decorative. But not to be used everywhere! Some of the lamp shades are edged to fine effect with the same skin.

The dining arrangements, as can be described in the photograph, are at one end of the Trophy Room. Another arrangement, quite concealed, is of major value when entertainment of the cinematic kind (*Continued on page 48*)

A MURAL in the entrance hall, with some favorite elephants on a hilltop, with African chieftains and Mr. Donahue himself in the foreground.





Courtesy Constance Hope Asso

THE Stokowski house in late winter, showing the conjunction of the main building and the guest, dining and kitchen quarters.

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CONDUCTING A COUNTRY HOUSE INSTEAD OF AN ORCHESTRA

By Juliet Danziger

WHEN Leopold Stokowski returns from his transcontinental tour, on which he is conducting the Philadelphia orchestra in thirty-odd cities, he will retire to his favorite pied-à-terre in Connecticut. Here in the rolling hills near New Milford, the great conductor has found himself an isolated spot where he can live simply and peacefully as a *Naturmensch* with his family. For Stokowski, sartorially perfect on the podium, is happiest when he can don sweater and slacks in his home, where nature walks right up to the back door.

It was six years ago that the maestro discovered Happy Valley in the heart of the New England tobacco country, with only the easy-going Polish farmers as neighbors. Here he found an old farm house which had been owned by a tobacco planter. To the average home seeker, this ramshackle Early American farm house surrounded by ill-kept shanties built for ice, wood and tobacco storage, would have offered no inducements whatsoever. But the imagination and ingenuity which has made the Philadelphia Orchestra one of the most unique musical organizations in the world, immediately saw the possibilities in this prosaic farm group.

Today it stands transformed into a homestead, attractive and original as a personality as vivid and unpredictable as Leopold Stokowski's could desire. There is probably no other place just like it in the world. It is the true expression of a man who lets no obstacles stand in the way of bringing to actuality his plans and ideas, no matter how seemingly impractical and fanciful they may be.

Needless to say, everything in the house was built according to Stokowski's own design. In the reconstruction and decorating of this house, the exterior of which is painted bright yellow with green door and windows, Mr. Stokowski has combined the sturdiness and simplicity of Early American with modernism. Not as strange an association as one would expect, as both are primarily functional. And in every detail of the house, the functional idea has come first.

With his love of all things natural, the musician first of all ripped out the ceiling plaster, finding underneath, the rich old timber cross-beams, throughout the house. Next, he worked out the floor space, so that every available inch would

BELOW are some of the ingenious and unexpected cabinets which the owner has constructed throughout the farmhouse. These, bravely modern in conception, are in a corner of the dining room, and are used for storing linen, silver and other household necessities. The gay bowls and trays are a bright note against the natural wood walls.





IN THE living room the walls and floors are surfaced in planks of reddish brown texture between the old timbers, and the fireplace is constructed of local stone. The warm tones of the book-bindings and the brilliant chintz of curtain and upholstery make this room peaceful and friendly. Old hooked rugs are used.

THIS glimpse of the dining room shows the starkly simple furniture used everywhere in this little house. The walls here are apple-green, and the curtains are of sunny yellow oilcloth gathered back with ingenuous blue gingham bows. The furniture is pine with hand-woven seats in natural hues.



Photos by Mattie Edwards Hewitt

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MR. STOKOWSKI'S bedroom has pale green walls, like the dining room, and the curtains are lemon-yellow voile enhanced by orange sateen draperies. Note how cleverly the practical modern desk is built around the radiator, so as to capture all available light through the fine palladium window.



HERE is the great conductor's sanctum sanctorum, which he contrived from a salt-box barn. This retreat has, among others, the advantage of being several hundred feet removed from the main house, thus affording quiet. And its almost ascetic bareness gives ample space for thought and composition.

be utilized to best advantage. Thus one comes upon closets and drawers and cabinets in the most unexpected corners, built in simple modern design. Combination desks and bureaus are built around the radiators. Along the staircase, where one would expect a rail, there are cabinets built in stepped succession. In the living room a victrola and radio are built right into the wall, and a charming cabinet next to it is designed to hold, among others, the ninety-four recordings which Mr. Stokowski has made with the Philadelphia Orchestra.

The main building was large enough to house the immediate family; but there was no room for guests. Mr. Stokowski's keen blue eyes lit upon the ice house and the wood house. Presto!—one was transformed into sleeping quarters, the other into a dining and kitchen house. Although the ice house was only twenty feet by thirty feet, it has been divided into five bedrooms, two baths and a living room, accommodating eight people comfortably. The idea behind the guest house was to give the guest every necessary comfort, but no frills, an arrangement which required no large staff of servants, and which could be worked out at a minimum of expense. The guest rooms are accordingly about the size of a wagon-lit compartment, with bed, chair and combination desk and bureau built around the radiator, and a closet with shelves and books built in an odd corner. The walls were left in natural cellotex. The only decorative note is achieved with gay gingham curtains, with the wood work painted a bright color. Each guest room is made individual through the use of a different colored paint—red, yellow, blue, green, peach.

The wood house with its slanting roof was turned into a delightful dining room and kitchen. All in natural wood, the small space has been cleverly utilized. A series of three closets in original modern lines open in odd ways and house linens, silver, dishes, soiled linens. Color is achieved with yellow oilcloth curtains held back with blue and white checked gingham bands, and gay Indian bowls stuck about here and there. Electric bulbs fastened behind the molding give warm indirect lighting.

One of the most interesting of the transformations is the studio. It stands several hundred feet from the main house, out of range of the voices of children at play. Mr. Stokowski took the salt-box barn which had been used by the planter for drying tobacco leaves, and at a minimum of expense, converted it into a studio. Windowless originally, the owner devised a band of windows around the entire building—one foot wide and two and a half feet from the floor. Thus the light falls in just the right position for studying and working on scores, yet the outside world does not obtrude itself. There is no decoration here, merely the soft grey texture of the masonite between the weather-worn, exposed beams. A simple work table in chromium and wood, and a chromium and canvas chair are the only pieces of furniture in this studio besides the grand piano. At one end, there are drawers and shelves for books and papers. On hot days, the other end slides up, and a screen slides down, so that the studio becomes practically an open porch.

The living room is finished entirely in wood. Wide planks of warm reddish-brown texture surface the walls and floors between the original beams. The fireplace is built of large slabs of local stone, the hearth one solid piece, the long lintel another, supported by two *(Continued on page 56)*



Photos by Frances Benjamin J

THE east front of Chatham, one of the famous estates on the James River in Virginia, showing the low stone terrace overlooking the ornamental parterre of the formal garden. Note the carefully measured and laid-out flower-plots.

GARDENS OF OLD VIRGINIA

From an Interview on Tidewater Landscapes with A. F. Brinckerhoff, Landscape Architect

By Anne Caparn

When, in the late Seventeenth Century, the first gentlemen adventurers left England, that "green and pleasant land," and came to the Colonies of America, they brought with them the love of comfort, of ease, of beautiful surroundings innate in Englishmen of their class. They brought, too, that love of ordered flowering things, according to Mr. Brinckerhoff, who has studied Virginia gardens.

Perhaps that is why so many of them chose to live along the banks of the James River. The tidewaters make the land lush and fertile, and the soft humidity gives the grasses something of that rich nostalgic green for which the English countryside is famous.

Circumstances were difficult at first, of course. But these men were vigorous and they had strong leaders. Hardship weathered and strengthened them, so that, when the first days of struggle were over, they could settle down and proceed to make the wild young land a gentle place to live in.

These men who sailed so bravely up the James River, in the Colony of Virginia, were in great part representative of families of considerable prominence in the mother country. The government of the Colony was administered by a governor appointed by the King. The homes of the colonists were built on large grants of land from the Crown. In the late years of the Seventeenth Century and in the early days of the Eighteenth, they were inaugurating that luxurious serenity, that peculiar grace of living, which we associate with the social history of Virginia.

At first their houses were mere shelters, mostly frame in construction. But when life became a little easier, they began to think of homes that would bring to this crude continent something of the poised and dignified way of living of the English country gentleman. They could not get away from England. They did not want to. They sent agents over to London to collect beautiful furniture, books, bibelots. Their children were educated by English tutors. Their secretaries were imported from England. And, in those days of maritime discomfort, it is astonishing how often these gentlemen managed to brave the ocean.

At that time, there were practically no architects or landscape architects, as such. There was no École des Beaux Arts, no high-sounding University with a School of Architecture to dispense diplomas. So, like the great cathedrals



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UPPER LEFT: A corner of the garden at Reveille, with a view of the house. Below left: Springtime at Shirley, another of the more important Colonial estates, showing the indigenous lilac, spiraea and snowball bushes in full bloom. Upper right: Another glimpse of the garden at Chatham, with a highly decorative peacock airing his plumage on the terrace. Below right: The river path leading up to the main house at Brandon on the James. This tantalizing vista is framed by trees and flowering snowball shrubs.

of the Middle Ages, the houses and gardens of Virginia were built by skilled artisans, with an integrity of approach and a sureness of touch that is something for trained architects to marvel at.

It is a very interesting and significant fact that the plans for the house and for the garden were laid out as one. Nowadays, it is the custom to build your house first and do your landscaping afterwards. But not so in Colonial Virginia. The house and garden grew together, so to speak. Perhaps that is why they seem to have an air of *rightness*, as though they belong together, and could not be thought of separately.

The style of architecture prevalent in these houses is of Georgian inspiration, but with a certain native distinction of its own, so that it has become known as Colonial Georgian. And it is natural that a garden so closely allied in feeling with the house as to form part of the same plan should resemble it in technique, with the added advantages of a wide and sweeping terrain. The Virginia land grants were very extensive in acreage, and there seems to be no limit to the horizons of these lavish gardens.

These estates were extremely isolated, and the only possible means of communication was by way of the river. There were horseback trails through the woods, which later developed into highways and brought the advent of the coach and other wheeled vehicles. But at the time of which Mr. Brinckerhoff was speaking, there were none of these conveniences. Nothing, however, could down or discourage the natural gregariousness and desire for social intercourse of these landed gentry. (*Continued on page 52*)



RTRAM GOODHUE ASSOCIATES, ARCHITECTS

Photos by Jessie Tarl

THE garden approach to the Honolulu home of Mr. and Mrs. Lester McCoy. The road up from the sea ends in a typical lanai.

IN A HONOLULU GARDEN

A Glimpse of Life Lived in Patios and Lanais

By Isabelle Annable

A WINDING road along the sparkling blue sea eventually curves away from the beach and leads through a tropical garden to the home of Mr. and Mrs. Lester McCoy in the poetical suburbs of Honolulu. This house was built some years ago by the Bertram Goodhue Associates, and the gardens, in their infinite variety and beauty, testify to the taste of Mrs. McCoy.

The garden is on land that slopes down to the sea, and the house is built in a manner exactly suited to the outdoor life of Honolulu. Patios and *lanais* are a distinguishing feature of this home. The Spanish patio is quite well known to us by this time from its California equivalent, but the *lanai* is new and something definitely an architectural characteristic of this island. Curiously enough, it varies in form. It may be a wide veranda with a pergola roof, or a separate summer house, or an arbor covered with vines. It is adjusted to the taste and fancies of the owner. There is only one certainty about it, and that is that no Honolulu home of any size is built without at least one *lanai*.

Though the Honolulu houses are very definitely of an architecture suited to the island, the climate, the way of living, yet they do remind one of Spain's Mediterranean coast and of some of the finer homes in Southern California. They have the true Spanish chimney with its peaked top, the projecting window grill in pure Spanish ironwork, and the inset concrete grills which furnish ventilation and are a picturesque feature in the white blank walls. The houses, of course, are of concrete, and are built very low, with fine handmade rose-tiled roofs.

The entrance to the McCoy house is really a wide *lanai*, covered with vines, the terminal of a roadway that is exceedingly picturesque, with its palms and tropical trees, the gay hibiscus borders, the poinsettias and anthuriums. At every turn there is a new and startling tropical plant, or a tall palm that crackles in the soft winds that blow up from the sea at dawn and sunset.

A stairway leads from the large patio to a little one that opens out from a guest room. The railing is of delicate Spanish wrought iron, and beyond it the flat wall is partly hidden under the fragile tracery of the kuhio vine, whose bell-shaped crimson blossoms are famous as having been much loved by a certain Prince who once visited Honolulu. Indeed, it is sometimes called *(Continued on page 49)*

THE outdoor stairway that leads to the guest room and upper patio.—The living patio in the McCoy home, with the outdoor chimney and a circular table, a wall covered with flowers, and a roof of tropical trees.



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FANS ARE MADAME BORI'S FAD

By Ruth Pickering



To the modern American barbarian, a "fan" is probably just one of those among a million who adores Joan Crawford. Or possibly by his definition a "fan" is nothing but an abbreviated costume for a dancer. In fact, however, a fan is "a light implement used for giving motion to the air, in order to produce coolness to the face," so we learn from the dictionary.

And these "light implements" have had a long and honorable history down through the gentler civilizations of the past. They have been used not only for the solemn purpose of producing coolness to the face or keeping flies off sacred images and ancient potentates but more romantically for enhancing demure flirtations, speaking words for maidens discreetly tongue-tied, and ending petulant or promising gestures with graceful periods. Whole rituals have been built up for their use. On June 27, 1711, the following letter was printed in *The Spectator*: "Mr. Spectator: Women are armed with fans as men with swords, and sometimes do more execution with them. To the end therefor that ladies may be entire mistresses of the weapon which they bear, I have erected an academy for the training up of young women in the exercise of the fan, according to the most fashionable airs and motions that are now practiced at court. The ladies who carry fans under me are drawn up twice a day in my great hall, where they are instructed in the use of their arms. . . ."

The ladies who hid flirtatiously behind their folding screens in the eighteenth century were at the same time deceptively peering through tiny circles of glass in the sticks, thus checking up on their muted battle with the opposite sex. The sticks and guards of fans have been carved out of the most precious metals, their "feuilles" have been painted by fashionable painters of by-gone days, or have been woven of the finest lace. It is easy to understand the pleasure a collector enjoys who has chosen these frail, perfumed relics as his study. They have every attribute for the collector's reward. They are often exquisitely made, they are reminiscent of other times and manners, they have been used and given as gifts by famous characters of the past, and the most beautiful examples are rare. They are collected not only by individuals but by museums throughout the world. The finest of the eighteenth century fans are in the Victoria and Albert Museum and it was during this century that lavish ornamentation was bestowed on them in France, Italy, England, and Spain. Designs for them were made by Boucher, Watteau, Lancret.

It is no wonder that Mme. Bori finds pleasure in her fine collection. The Spanish have had a long training in the gentle art of carrying the fan, and Mme. Bori inherits



MADAME BORI uses her fans for dramatic gestures in her operatic rôles. Above is a fine fan from her collection, used when she plays Magda in "La Rondine." This is one of her choicest lace fans, and it makes a beautiful background for her lovely Spanish profile.

MADAME BORI as Violetta in Verdi's "La Traviata," carries a rare fan from her Spanish collection. It is used to great advantage in this particular scene, and adds the characteristic picturesque note for which this singer is ever renowned.

from her Spanish forebears something of that art. She often carries a fan, not only in her rôles, but just as a lady today in gala costume.

In Europe and in South America it is still the custom to give beautiful fans as gifts, just as it was as far back as the seventeenth century. One of the fans shown here was given Mme. Bori by the Empress Eugenie some years ago when the Empress invited her one night to sing. Many of the fans in her present collection have been gifts from admirers, tucked in among the flowers.

But the rarest of her fans have been inherited and are protected by glass cases especially built in her home in Valencia. Some of those of which she is especially fond, however, she carries with her always, even though their fragility makes it necessary to repair them constantly.

Madame Bori's handling of her fans has always a rather ceremonial quality, and that is in keeping with the history of fans, because, from the beginning of fan stories, they were used in court ceremonies in India, in Japan, in Egypt, in Rome. In Japan, of course, they are still very important, not only in the meeting of royalty, but on the stage; both in their dramas and dances, the fan is a very important decoration, and has a symbolism that traces back to the earliest presentation of plays. It was in Japan, in the Seventh Century, that the folding fan first came in. Fan making, from before the Seventh Century to the present day, has always been a big public and householding industry in Japan, and even the simplest of their fans goes through many fingers during the course of construction. The flat fan was preferred in India and Egypt and Rome, until very recent years, when the convenience of the Japanese model made itself felt.



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A FAMOUS Bori fan of mother-of-pearl and gold. The Empress Eugenie gave this fan to Madame Bori when she invited her to sing in 1920, and it has been used in performances in Buenos Aires. There are courtiers and ladies and rustic vales and mountains as a background.



TO THE LEFT is a black lace fan which belonged to Madame Bori's mother, and which she always used in singing "The Secret of Suzanne." It is of fine black Chantilly lace, with sticks of amber.—A French fan with gold sticks depicts Orpheus and the Muses. It was brought by Madame Bori from France.—A fan of Point de Venise lace on a net background. Cupids, blossoms and a graceful maiden are painted on a cobwebby ground, a gift from a dear friend.—A small fan with a large design, in which Bori herself is portrayed, in a carriage with fiery horses rushing to triumph. In one corner of the fan is a view of Valencia, Madame Bori's home.



Photos on this page by the Selby Studio



JANE WHITE LONSDALE, DECORATOR

Photos by Richard Aver

THE Salt-box House stands snug to the roa

A SALT-BOX HOUSE IN THE CONNECTICUT HILLS

With Its Historical and Architectural Significance

By Raymond T. B. Hand

Long before America became conscious of her industrial greatness, Colonial builders were developing a house, which by no stretch of the imagination was a machine for living. The "Salt-Box House", owned and recently renovated by Jane White Lonsdale, is an example. These houses, with their long sweeping roof to the rear, appeared in considerable numbers throughout New England from the middle of the 17th Century, on. It was in houses of this type that the Presidents Adams spent their childhood. It was in such a machine for living that John Howard Payne wrote "Home, Sweet Home."

Today, in admiring them for their simplicity, we overlook their chief charm, and that is their sincerity. Their simplicity, as delightful and as refreshing as it is, was not designed into their building—it was an attribute of that sincerity with which they were built. The principal lines of these cottages were not chosen on a purely arbitrary basis, but were given by the dimensions of the principal timbers. Characteristically, the Yankee was always practical; in his carpentry, he never pieced, and only cut when to advantage. Thus, the length of timber available determined the length of the particular house; the short dimension was given by shorter timbers, or an economic division of the long pieces.

The thing which overhung all New England was the severity of the winters—high winds and deep snows, sleet and driving rains. The early carpenter built these houses with a long sweep to the rear—invariably to the North—because it was practical. There were two reasons:—this slope formed a chute by which high winds carried the snow up and clear of the front of the house and away from the entrance. These houses were not insulated, that is, by man,

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OVER a flagged terrace, the most honored of vines casts cool shadows, and about the door ramblers climb.

but once a coat of snow and ice was formed on the long slope of the lean-to, the house was effectively protected from the biting North wind.

Miss Lonsdale's salt-box house is but a story and a half high. Here the builder followed, not fashion, but the dictates of economy and conditions of the times. In earliest days the second story was never used for anything but storage. In summer it was too hot, and in winter it was too cold! Yet, since there were no A. & P. Stores in the 17th and 18th Centuries, each house in the country had to have ample storage space for provisions. In the cellars they kept fruit and vegetables, jellies and wines; in the attics, grains and smoked meats. The family could live for months just on what had been stored.

The shingles which give this house a pleasant picturesqueness—broken shadows and texture to the walls—were not added for any esthetic effect. Sawing clap-boards by hand was just as irksome to the colonial carpenter as it would be to us. To use a horse and shingle frow to split instead of to saw, was far easier—consequently the shingles.

While early craftsmen did not consciously attempt to design houses for beauty of line, there is no reason to assume that they did not accomplish this in a high and unusual degree. The workman, without modern technical knowledge, had a well developed habit of observation which now has been lost. Whereas, we depend upon drawing instru-



ments, he depended chiefly upon his eye. He was most skilful in the manner in which he made the principles of carpentry conform to the natural requirements of his eye.

The stairway here is small and plain—the builder stubbornly refused to sacrifice valuable living space merely for the purpose of getting up to a second story used only for storage. To him that half story was little better than a loft. Beautiful stairways were only developed in larger houses where there was, at least in the mind of the builder, excess space. In the salt-box house—the machine for living—there never was!



STILL the old kitchen is the most livable of rooms. Below: The little old house is fitted with just the antique pieces that rightly belong to it.



This house, like all old houses, has a large and beautiful fireplace. It was in the kitchen—a room, now maligned as quaint by superior generations. These old kitchens, in their arrangement for convenience and comfort, were quite as scientifically laid out as the modern laboratory for cooking. Bright pots and pans hung on the walls in as much order as colors on a well-arranged artist's palette. In some kitchens there was even a movable cupboard which could be brought close to the fire to save the housewife steps. Cooking on the open hearth produced just as fine dinners as those done with the most modern equipment. There was no "heat indicator", but the Colonial housewife needed none—she knew from experience and her "habit of observation" when things were done just right. The kitchen was, as it still is in the Lonsdale house, the most livable of rooms.

In redecorating Salt-Box House, Miss Lonsdale has used most effectively colored chintzes, figured wallpaper and old hooked rugs. Old houses with their small windows are often more adaptable to effective color treatment than modern houses with great expanses of glass. The reason is that, as the intensity of the light is reduced, the tonal value of the colors is increased. It is one reason why these humble cottages were always bright and cheerful within. It is also the reason why fine old papers and prints look best in the houses for which they were designed. If proof of this theory were needed, it could be found right here in this little Connecticut cottage.

The exterior of the house is essentially the same as it always was. It is true that it has been dressed up in white, that colorful awnings have been added, that a trellis has been built about the front door, and that roses and grape vines have been planted—but all is in keeping with the original house.

The doorway treatment here constitutes the only exterior embellishment of the carpentry. The mouldings used are of the simplest type. They are entirely consistent with the colonial feeling. The lights at the sides of the door were not common in Connecticut houses, yet even to-day there are quite a few examples of this treatment. The reason for the glass was obviously for admitting light to a hall that otherwise would have been dark. With cattle, pigs, and horses wandering freely about the farm it was a problem how to get light into this room, and still, at the same time, to keep the livestock out. In an attempt to solve this, the Dutch, or half-door, appeared in the Colonies. Lights in side panels was a later solution. As time went on, the fanlight and leaded panel superseded the simple wood mullion. It was then that the house-wright had an opportunity for fullest expression of his art.

Good houses were always machines for living—sometimes, they were more;—they were places where one might live well!





Courtesy of the Bignou Gallery



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Burlingame, Ca.

BEAUVAIS TAPESTRIES IN MODERN DESIGN

With Reproduction of Brilliant Color of Surpassing Richness

"L'ORAGE," one of Jean Lurçat's contributions to the exhibition of tapestries showing a somewhat static storm. There are tropical trees bending somewhat reluctantly before the wind to the left, and ladies who seem a bit alarmed, but otherwise immobile. In fact, it is a design that seems to have no purpose except to present flaunting colors, and to furnish an opportunity for a fineness and carefulness of weaving such as has been little known in modern times. The border is intricate and very lightly laid on and in rich colors.

A RATHER formal Matisse, entitled "Papeete," in glowing colors is shown above right. Again the design seems to have no significance except to give the Beauvais looms a chance to weave such colors as would seem impossible except straight from the palette. The effect is absolutely one of painting, until you look very closely; and then every little gradation of color that could appear in a modern painting is given full value by the looms.

PERHAPS the climax of intricate weaving is reached in Raoul Dufy's "Panorama de Paris." Such detail and vividness of color it would seem impossible to bring to life in a tapestry; but here, in a limited space, is spread before one the Paris one knows and remembers, with bridges, churches and towers. There is even a moon, round and full as one would expect, and little houses in a thousand colors.



All photos courtesy of the Downtown G

A PATRIOTIC and ferocious spread eagle of Nineteenth Century origin, with a bestarred collar and a predatory beak.

BIRDS IN DECORATION

By Giles Edgerton

To those addicted to aerial fantasy, the recent exhibition of American Birds in sculpture at the Downtown Gallery provided a wide and variegated sky for their imaginations to explore. For here the range in time travelled from the picturesque year of 1785 to the more blunt year of 1935, and the range in style and conception was correspondingly vast.

The earlier birds seem to have been created for purely utilitarian purposes. There is a very handsome and arrogant rooster in polychromed wood, who was carved in 1785 to be used as a weathervane somewhere in Pennsylvania. There are other weathervanes, too—a fine copper peacock from Vermont and the early Nineteenth Century, a tall copper rooster with silhouetted tail from New Jersey of the same period, and a strangely proportioned, though prideful ostrich from Maryland. These dauntless experts on atmospheric conditions, despite the engaging crudeness of their execution and their apparent clumsiness, give you, nevertheless, the feeling that they are vibrant to every movement of the air, to every hush and howl of wind, to every remotest presage of sun or rain. You can see them veering proudly on their sensitive pivots atop church steeples and towered stables.

Then there are the decoys, those brazen counterfeiters of the marsh lands. Most of these are so severely stylized and so direct of execution that they have an almost Twentieth Century air. For instance, a blue heron in polychromed wood has the simple and elongated lines of a Mestrovic; but, for all his honesty of outline, it is sad to think how many proud wings he must have lured and blandished to their fall.

The Pennsylvania Germans seem to have been the first to use birds for purposes of interior decoration. The Downtown Gallery had several picturesque examples of these colorful creatures in carved wood. They have a comfortable, definitely Teutonic air, and look as though they had been carved by some whimsical, kindly old toymaker in Nuremberg. Their colors are gay and warm and festive, and make

THIS cool alabaster pigeon by Robert Laurent, the American sculptor, surveys the world placidly over his shoulder. The flowing simplicity of his lines bespeaks the 1930's, and there is something indubitably sophisticated in the poised fold of his wings. A fine sculptural example of motion in limited space.



WILLIAM ZORACH has carved a frankly maternal "Setting Hen" in native granite. Her calm yet watchful air and her rather primeval arrogance are imaginatively enhanced by the solid simple masses of her body curiously alive.




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TOP LEFT: A decoy from the Nineteenth Century takes the form of a plover in black wood. Right: A fighting cock with silhouette tail makes a decorative copper weathervane for an old New Jersey barn. Center: Another weathervane, this time from Pennsylvania. This strutting rooster is of polychromed wood, circa 1785. Below left: Present-day ornithology again represented by Robert Laurent's forthright duck in yellow wood. Below right: This blue heron in polychromed wood has the starkly attenuated lines of the most modern persuasion, although he hails from New Jersey of the Nineteenth Century.

Antique examples from the Collection American Folk Art Gallery

you think of Kris Kringle and freshly scrubbed hearthstones.

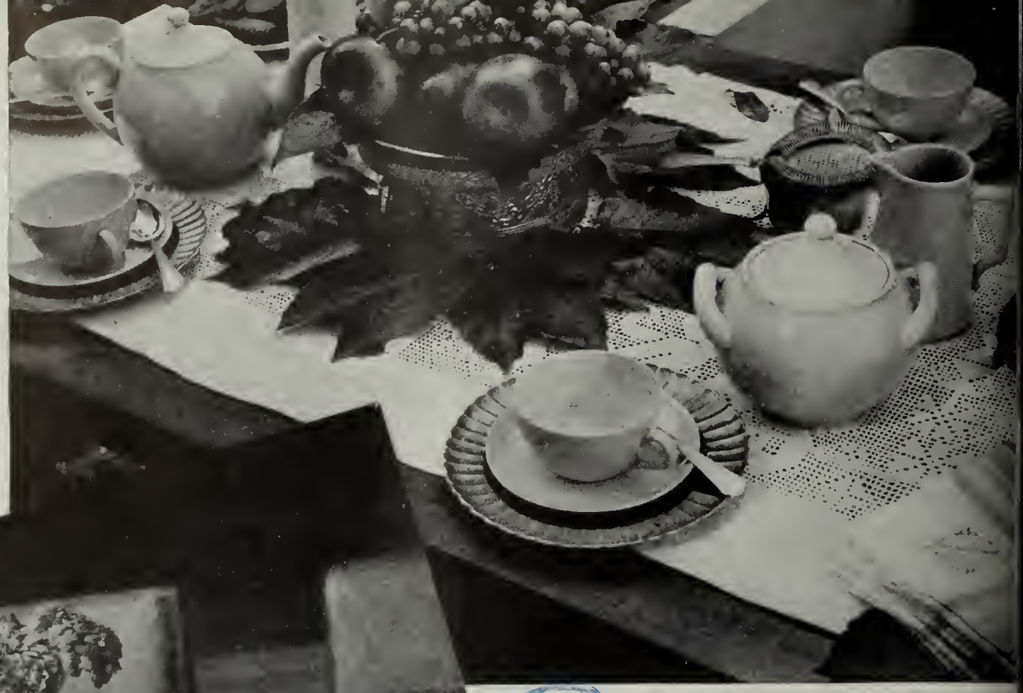
The great eagle, symbol of America's pride and prowess, was also handsomely represented at the exhibition. There were spread eagles and eagles rampant, eagles with amusing collars embroidered with the stars and stripes motif, and eagles far too ferocious and untamed to bear collaring. Bronze seemed a more fitting material for the King of the Air; but, wherever wood was used, it was gilded and enriched down to the last pinfeather.

Progressing to our mad modern-day, there were some intriguing ceramic birds by Carl Walters. These creatures had giddy calico patterns on their plumage, but you could see by the haughty and self-assured look in their eyes, that they were not to be trifled with.

Robert Laurent had a sturdy duck, carved in yellow wood, and an alabaster pigeon lying, limpidly placid, on a glass block. William Zorach was perhaps most effectively represented by his majestically maternal "Setting Hen" in granite, whose every massive and solid line bespeaks the word "matriarch".

This historic flocking of birds, each so eloquent of its time and purpose, must surely cause you to dream of a sculptured aviary for your home. There will be a beating of wings in your mind, and you will visualize a spread eagle for your Adam overmantel, or a cool white pigeon for your modern bakelite dinner table. Or perhaps, if you have a spacious country estate with a towered stable, you will yearn for an ancient weathervane to top it. A corner cupboard in your Colonial breakfast room will be just the place for a pair of those fat little Pennsylvania German birds to enhance the beauty of your Sandwich glass and Wedgwood. Whatever may be your ornithological aspirations in the way of decoration, you will find them represented and fulfilled in this three-dimensional story of the modeling of native birds in American history.

AROUND THE GASTRONOMICAL CLOCK WITH HELENA RUBINSTEIN





LIBRARY

TEA-TIME in the garden of Moulin du Breuil, Madame Rubinstein's historical estate at Combs-la-Ville, France, brings forth a table setting whose predominating colors are pink and silver—gay and refreshing on a torrid summer day. The foundation plates are of mellow fluted pewter in tune with the silver fruit dish and cocktail set, and the china is the palest pink Limoges. The drawnwork linen is the same pink as the china, and serviettes shade into deeper shades of rose.

Photos by Scha



DINNER in Paris with Madame Rubinstein is both smart and sumptuous, for she uses on her table the very newest combination of platinum and gold and crystal. The oblong plates, ingeniously taking the place of doilies, are of platinum porcelain, and in these are set foundation plates of warm golden porcelain —a glittering background for the crystal dinner service. Everything else on the table is of platinum ware, especially interesting because Luce has colored the silver right in the glass.

BACK at Moulin du Breuil, we lunch at another golden table, this time in full-bodied coppery tones. All the accessories come from Vienna, and are very new and dernier cri. Again the foundation plates are of gold porcelain, and the monogrammed plates are crystal, fluent and shining. The water and wine glasses, from Luce, have unusual solid crystal bases, and the centerpiece and other amenities are of burnished copper. This table-setting is eloquent of sunlight and long Arcadian days in the country and those tempting words, "dolce far niente."



IE J. LANG, ARCHITECT

Photo by Harold Holiday Co

BU PUBLIC LIBRARY Burlingame, Cal.

AT THE LEFT, the front façade of the suburban home of Mrs. Charles Hirsch in Scarsdale, New York, showing the two levels on which the house is laid out, and the attractive, as well as economical, effect obtained by using local field stone for the exterior walls. Photo by Paul J. Weber.—At the right is shown the entrance hall of this snug Westchester cottage, with its graceful Colonial circular staircase.

"OUR HOMES ARE AN IMAGE OF OUR PEOPLE"

By Alan Jackson

"Our buildings as a whole are an image of our people as a whole . . ."—fifty years ago Louis H. Sullivan, forever one of America's great architects, was writing this. It is an obvious truth. The habitations that men erect for themselves, the temples they build for their gods or their businesses are the history of these men. The homes they build express their civilization.

If you examine the three small houses pictured on these pages, you might think of them in this way, in general instead of in particular. Because these houses reveal much about what good architects are doing in America today and what a public, more conscious of homes than it has been in three decades, is demanding.

We do not wish heavy-handedly to mark these three graceful houses as typical of America and then launch ourselves into a heavy disquisition on the subject of what that typical is. But we ask you, consider their photographs in general as well as in particular.

The small home has long been recognized in Europe as an architectural problem of first magnitude. It is only recently in this country that our best architects have put their minds on the problem. The reason is simple enough. The United States is now simply slowing down from the frenzied pace of its first hundred and fifty years of existence. We have formed enough, if not too many, million dollar corporations. There seem to be enough skyscrapers, at least for the time being. We have built big and we have built lavishly. We have found gold and owned metals so that in one hundred and fifty years we have created in New York the most amazing city on earth and fashioned of our country the most powerful single unit in the world. We are apt to forget that we did all this in a century and a half; in competition with a Europe whose civilized history goes back in the tens of centuries. Naturally we have been hurried. Today we are more or less "arrived." The tempo of our living and the desires of our people are markedly changing. Where before we worshipped only work, today we are giving thought to the fruitful use of leisure time. Culturally, we seem to be approaching a national consciousness, no longer dependent upon Europe and remembrances of the mother country. The Public Works of Art Project started an amazing revival of mural and easel painting exclusively devoted to "the American scene." The Works Progress Administration is trying to engender a national theatre. And our poets and writers, as a whole, have never before been so interested in this same "American scene."

You may indeed ask: what has all this to do with the three medium-sized houses shown in this article? These are





ABOVE LEFT: A general view of the Norman type house built in Brooklyn, New York, for Mr. Arthur C. Ebinger by Frank J. Forster and R. A. Gallimore, architects. Although of moderate size, this house has an air of spaciousness gained by accomplished design and admirable planning.—At the right is a detail of the Norman roof, with its "eyelid" dormer, and the picturesque little latticed wood balcony.—Below: A view of the entrance hall. The hexagonal-tiled floor and the handsomely paneled staircase and door show particular distinction. Photos by Robert MacLean Glasgow.

houses in three different sections of the land, small, attractive, but what have they do do with this new tempo of living and "cultural conscionsness"? The answer is that they have everything to do with it; they are its most important manifestation. The whole idea of a more leisurely (and hence happier) people is tied in with the thought of a permanent, comfortable home. The public is demanding (and is in actual need of) such homes today. And the homes, for the most part, have to be small in order to meet the capacity of moderate incomes. These homes, which are today being built in greater numbers than ever before, are destined to become the cultural citadels of the American family. The strength of England was never in the crenellations of its castles but in its workmen's cottages. The United States, still on a higher scale of living, will look not to its eighty-story skyscrapers for security but to the homes its people have acquired. It is for this reason that magazines like ARTS AND DECORATION are increasingly turning their attention to the portrayal and discussion of small homes.

It would be unfair to these particular houses to indicate their general significance only, and dismiss them. If the writer has been lengthy on the subject of the small home movement, it is because he believes its importance cannot be overstressed. Let us inspect one of these homes in detail and see why it is "an image of our people as a whole," and why, in particular, it is an image of its occupant and the state in which it stands.

The late Architect George Washington Smith (whose office is now being carried on by his chief designer-architect, Lutah Maria Riggs) was asked to build a home in Montecito, Santa Barbara. He chose as his style Andalusian Spanish. Because of California's Spanish history, this has always been a popular, and historically correct, style in that state. But even had there never been Spanish settlers along the Pacific coast, it is likely that a Spanish architecture would







have developed there. It is an architecture developed by sunny climate; it envisages the house with patio, surrounded by a fountained garden. It is a bright style of red roofs and white plaster walls that gleam in the sun and is one with the flowered lawns. You will notice that it has a roof only slightly pitched; you will later notice that the Norman house Architects Frank J. Forster and R. A. Gallimore built in Brooklyn, N. Y., has a roof of extreme pitch. Climate gives the answer for the difference. In the north the deep pitch, and the concomitant gable windows, slide the snow off in winter. In Southern or tropical climates the expense of a pitched roof is unnecessary; the roof is needed only to keep rain and the heat of sunlight from the interior. And, flattened, it becomes less of an ob- *(Continued on page 56)*

ABOVE LEFT: The ingeniously contrived circular dining room-kitchen in the ho of the late Harry L. Brainard, in Montecito, Santa Barbara, California, designed the late George Washington Smith, architect.—At the right, the staircase end of t living room. The floor is laid in Spanish tiling, and most of the furniture is antique Below: The approach to this sunny Andalusian Spanish house from the garden, wh was designed by the owner. Note the almost flat tiled roof, peculiar to the architecture semi-tropical climes. Photos by Jessie Tarbox Beals.

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WE FIND the fabric patch top and the ungraceful lines pictured here as late as 1933. Today, designers working with engineers have created the streamlined, smoothly sweeping grace in the new motor car. Giant presses at the right are the slaves of the artists even more than the engineer—and carry out meticulously his functional designs.

A FRANKENSTEIN monster.

AS RECENT as 1933.

THE MOTOR'S CHANGING SILHOUETTE

Art Comes to Industry in the Sleekness of New Design

By Barrett Andrews and Edward Longstreth

Of all the conveniences about the modern home, perhaps none expresses the new era and forecasts the future so completely as the automobile. It fits into the pattern of our daily life so smoothly, blends with our modern spirit and environment so harmoniously, that we are not always aware of its being the keynote of a new industrial symphony.

The first thirty years of the automobile were experimental. The engineers were absorbed in the work of making the "cranky contraption go" any reasonable distance before breaking down. In appearance, it remained a horseless buggy.

But once the mechanics of the thing were perfected to a point where the machine could be relied upon to run and the different parts developed to the point where flexibility and speed were supplemented by improvement in body construction, brakes, lights and tires, then the automobile was at last a homogeneous machine. And the industry, as a whole, while still striving for greater efficiency, turned from the engineers and called in accomplished artists and designers.

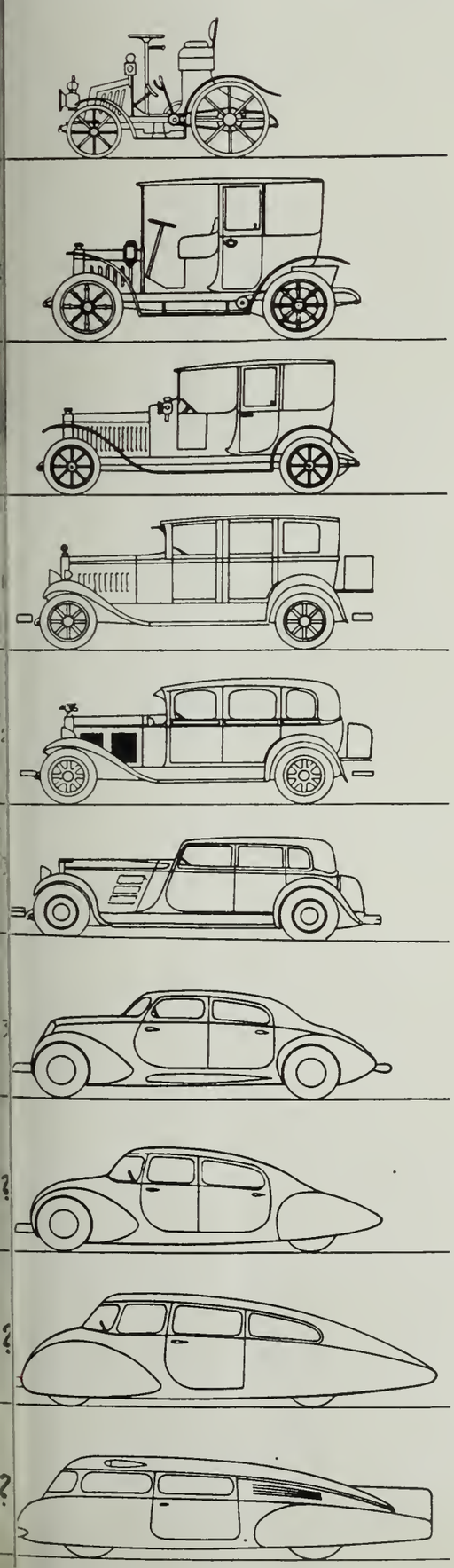
In a few brief years, the caterpillar has come forth from its cocoon. As recently as 1932, the automobile still retained in essence the silhouette of the horse and buggy.

The manufacturers now turned from blue prints to pictures. The automobile is becoming a thing of beauty, a work of art. Just as the horizontal lines and ginger bread decorations of the old skyscrapers have given way to graceful, vertical lines reaching to the clouds, the modern motor car designers are discarding the ginger bread of the old coaches and buggies—and creating in their place, with



NO JOINT, no top patch of fabric mar the sweeping lines of the current British style with the one-piece solid steel "Turret Top" body by Fisher.

THE biography of a silhouette, by Raymond Loewy.



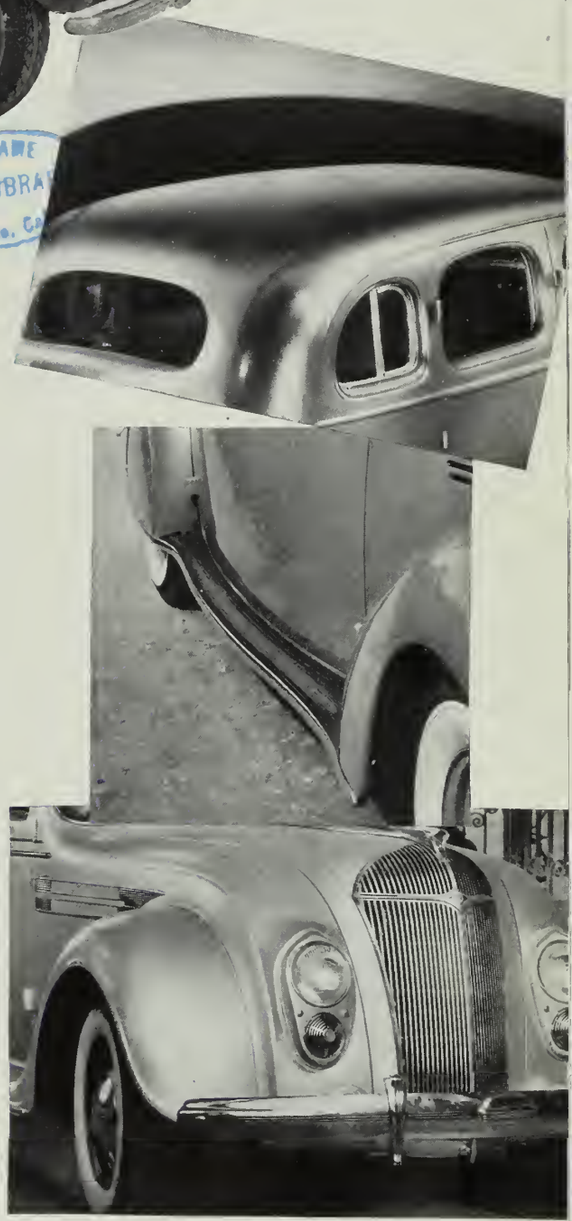
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broad, sweeping curves and horizontal lines, grace and style in harmony with the speed and utilitarian purposes for which the car has been created.

At some undetermined date, a venturesome artist drew what he thought a modern automobile should look like. He showed his picture to the automotive engineer. How long it took the engineer to recover from the shock has never been recorded. But he pulled himself together sufficiently to explain to the artist that his proposed design failed to take into consideration that the engine was in front, and there were several mechanical things such as clearance, driving shafts, springs, etc., to be accounted for.

When the artist suggested moving the engine to the rear and putting it over the axis, the entire factory fell in. The engineer asked him how it could be fastened securely so it would not tear loose in case of collision. The sales manager asked him how he proposed to sell such a radical change in appearance which would bewilder, startle, amuse, or disgust the prospective purchasers. The manufacturer asked who would pay the bill for scrapping of millions of dollars worth of machinery and dies in current use.

Nevertheless, even the engineer realized his brain-child was an ugly duckling. The sooner it grew into a swan, the better. After all, is it sound engineering to follow the old silhouette with the engine power in front where the horse used to be, and have the traction with the road at the rear? If the drive is through the rear wheels, should not the engine be in the rear? It then followed that, if the engine is in the rear, the car should be stream-lined, not so much for speed, but to make the rush of air carry the fumes away to the rear instead of involving them in back currents.



THE artist has changed the shape of the windows; under the steel top, your eye finds horizontal lines, graceful curves, in harmony with speed and utility. — Beauty of line serves practical purposes. The lower part of the body is curved and contoured to give passengers more room, more comfort.

Today, the leaders in the industry, with characteristic courage, speed and organization, have decided to make their cars more beautiful, as well as more useful, with the result that the whole industry has entered its renaissance.

To quote Mr. Alfred P. Sloane, Jr.: "Did you ever consider why the automotive industry presents to the public a new series of models each year?

"The design, the processing of the great majority of the products of industry, when once established, continue over a period of many years—sometimes indefinitely. Not so with the automotive industry. It redesigns, re-equips, to an important degree, and places on the market a more or less different product each year, and limits the specific cycle of each particular product to a twelve months' period. There is involved in such a procedure a large expenditure of both capital and man power. In the case of General Motors, we make a direct expenditure in tools and machinery, in an average year, of about $20,000,000, frequently reaching $30,000,000, and this, entirely independent of an operating charge of $10,000,000 applicable to new developments involving engineering and research. (The figures of the other companies have not reached us as we go to press.)

"It may well be asked: 'How can such a procedure be justified on the part of the automotive industry?'

"Because it is the price of progress. But, as to the economic phase of the question—if the industry's policy of creating new styles and better cars enables us to reduce the average life of a car from say, nine to seven years, then statistics indicate that the industry is able to sell something like one million more motor cars each year."

Cars are styled, not quite like millinery, because they are more than ornament, they have functions to perform. The general public is conservative and unwilling to accept radical changes. But each manufacturer is constantly working with artists and designers to make his car more beautiful and more comfortable in different ways.

The modern automobile is painting and sculpture in motion. In the General Motors organization alone (to say nothing of Chrysler, Cord, Ford, Packard and others), there are thirty artists busy creating new ideas and refinements in form and color. Nearly half a hundred modellers are ready to transmit their conceptions into models made exactly to scale. Experienced engineers are at hand for consultation. In addition, there is a machine shop with expert machinists, carpenters, wood-carvers and metal workers.

The new models are finished in the materials and colors suggested by the designers, and studied from every conceivable angle. If there is any doubt as to fitness, an actual full-sized car is specially built and tested.

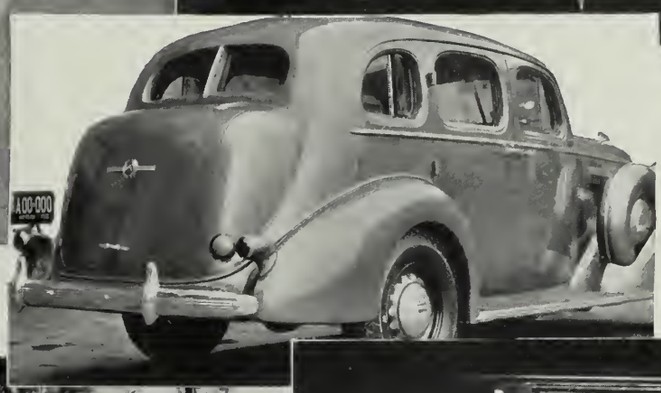
This desire for perfection permeates every contributory department and industry. The artist wants to place the headlights low to conform to his design. This requires the optical physicist to cre-

TOP ROW, left to right: Are we coming to this Scarab design with smooth rounded surfaces—minus running boards—door in the center and engine in the rear? Mr. Stout thinks so. — Center: The trim graceful lines with richly rounded guards of the new Buick represent a happy blending of the old with the modern decorative streamline trend. — Bottom: A feeling of plastic form, intensified by the dramatic use of parallels makes the new Cord stimulating and exciting to the eye.













ate a lens or bulb that will diffuse the rays and keep them from blinding oncoming drivers.

Suppose the artist or designer wants to put the drivers as far forward as the front traffic bumper, and the engine over the rear axle. The engineer questions the idea of a driver balancing the weight of the engine. The engine must be made lighter, the driver is moved further back, and the forward weight increased by putting in front of him the spare tire and the luggage.

The salesman must be appeased because his principal argument is safety. For him the artist points out that, with the driver further forward, the psychological effect will be to reduce reckless driving. They discuss the danger of the windshield in case of collision. Non-shatterable glass is dangerous to shatterable noses. "Turret tops" may hold, but doors may jam and imprison the passenger. And brakes that act too quickly may be as dangerous to passengers as a collision.

The artist is less interested in speed than in beauty, comfort and safety. But the engineer points out that increased speed results in increased flexibility of driving in traffic. The automobile must be made safer, as well as more beautiful. The designer answers both demands in part by lowering the center of gravity and widening the old "56-inch wagon tread to as much as 60 inches."

And moreover, in these times, economy of operation is important. The oil and gasoline consumption and *(Continued on page 56)*

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TOP ROW, left to right. Utility and comfort are combined in the wide luggage compartments found in the solid steel "Turret Top" Fisher Bodies of the new Buick 90. — Not a prehistoric monster—just a dramatic view of the new De Soto. — Center: Smooth surfaces, flowing lines and luxurious luggage space, combined with sturdy strength in the 1936 Buick Sedan with a body by Fisher. — Below, left to right: Safety for your luggage in all kinds of weather is made possible in the indoor rumble compartment of the Pontiac, Buick and La Salle. — Couches, movable chairs and Pullman tables are possible in the Scout Scarab.





Photo by Mattie Edwards Hewitt

AN ATTRACTIVE grouping of annuals in the garden of Mr. Pierre Lorillard, Continental Road, Tuxedo Park, New York. The plan is Mr. Lorillard's own design.

PLANTING LIST FOR ANNUALS

Space No.

1. Tobacco
2. Blue Lace Flower
3. Gladiolus
4. Marigold
5. Tulip Poppy
6. Dwarf ageratum
7. Blanket Flower
8. California Poppy
9. Baby's Breath
10. Dwarf larkspurs
11. Love-lies-bleeding
12. Tall Snapdragons
13. Hollyhocks
14. Dahlias
15. Venidium
16. Scabious
17. Petunias
18. Lobelia
19. Sweet Alyssum
20. Verbena
21. Cornflower
22. Salpiglossis
23. Spiderflower
24. Cosmos
25. Zinnias
26. Castor Oil Plant
27. China Asters
28. Candytuft

THROUGH ONE SUMMER— THE ANNUAL GARDEN

By Harold A. Caparn

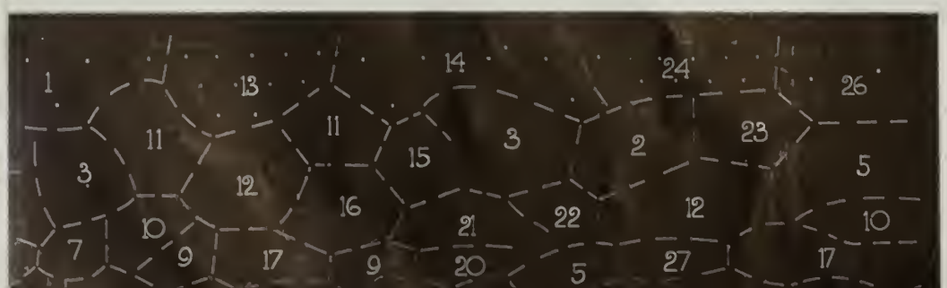
SINCE an annual is a plant that grows from seed, flowers, produces seed and dies, all in the same year, it follows that if you plant your garden entirely with annuals you will have a clean slate to work on and can use the same pattern, or change it to your liking next season. Thus your annual garden can easily be cultivated throughout every spring. This has its advantages over the perennial garden, in which there are important plants (as, for instance, peonies, iris, funkia, bleeding heart) that take a year or more to become established and are best left in place over a number of years.

Again, an annual garden is easy and inexpensive to install, for a packet of seeds costing five or ten cents will produce a surprising number of plants for a sum less than you would pay for a single perennial.

Since annuals are raised from seed, and as the notions of many are very vague on this important point of sowing, it may be well to say something of it before discussing the grown plants themselves for which your garden is made.

Seeds of annuals vary greatly in size, from those that are so small as to look almost like powder, (as, for instance, petunia seeds) to those of nasturtiums or morning glories. If the seeds are very small, it is sufficient to pulverise the surface soil, level it by drawing the edge of a board over it, then scatter the seeds and press them in (not too heavily) with the board. The larger the seeds, the deeper they should be set, and a good general rule is to set them two to three times the diameter of the seed below the surface. This may be done by taking off the soil to the required depth, scattering the seeds and then replacing the soil over them, and making it firm (but not too firm) with the board or with your hand. Or, many kinds of seeds may be raked in to advantage. Large seeds may be pressed individually into the soil with the thumb. When the seeds come up, the plants should be thinned out to give those that remain room to grow.

Annuals are divided into two main groups, those that may be sown out of doors where they are to remain, and those that, in northern latitudes, are raised in greenhouses, or in your windows where there is no steam heat. Then they should be "pricked out" into flats or pots (if this has not already been done) and trans- (*Continued on page 46*)



SUGGESTED plot plan for an annual border. Design by Harold A. Caparn.



Photo by Mattie Edwards Hewitt

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

A SHRUB border in the gardens of William R. Coe, "Planting Fields," Oyster Bay, Long Island. Olmsted Bros., Landscape architects.

THE ESSENTIAL SHRUBBERY BORDER

By Harold A. Caparn

A shrub is described as "a woody plan springing from several stems." It is, in fact, what for many centuries was called a "bush." The difference between the "bush" of our forefathers and the shrubs of today is that, in recent gardening history, so many new varieties with such varied resplendence of bloom have been introduced that it is possible to make a superb garden, for at least part of the year, of shrubs alone.

In this article we are concerned with deciduous shrubs which drop their leaves in fall and flower, for the most part, in spring and early summer. For the small place, where elaborate gardening is not practicable, they are the most useful material, for they not only furnish gay and gracious though alas! too fleeting—color in spring, but also structural planting, background for lawns and flowers and setting for the buildings during the rest of the year. In fact, they are quite indispensable to small grounds if they are to have any seclusion from the adjoining lots other than high walls, hedges or fences.

A very common and deplorable practice is to trim or "prune" deciduous bushes into ugly and more or less similar forms every spring. This so-called "pruning" cuts off much and the best of the bloom, because the flowers are formed on the growth of the previous season which is the young growth at the ends of the branches. I say the "best" of the bloom because this is on the outside of the plant and best displays its natural graceful habit. The species of shrubs vary endlessly in texture of foliage, form and habit of growth as well as in color and (*Continued on page 46*)

PLANTING LIST SHRUBBERY BORDER

Space No.		
1.	Prunus serrulata, Japanese Flowering Cherry	W P
2.	Deutzia s. candidissima, Double White	D W
3.	Sambucus c. acutiloba, Cutleaf Elder	W
4.	Forsythiam viridissima, Greenstem Golden Bell	Y
5.	Rosa setigera, Prairie Rose	P
6.	Prunus triloba, Flowering Plum	P
7.	Tamarix Africana, Tamarisk	P
8.	Kolkwitzia amabilis, Beauty Bush	P
9.	Forsythia s. Fortunei	Y
10.	Spiraea vanhouttei	W
11.	Viburnum t. plicatum, Japanese Snowball	W
12.	Syringa vulgaris, Common Lilac in variety	W L
13.	Cornus florida, White Flowering Dogwood	W
14.	Philadelphus c. virginale, Mock Orange	W
15.	Hydrangea paniculata grandiflora, Peegee H.	W
16.	Deutzia s. lemoinei	W
17.	Cydonia japonica, Japan Quince	P W O
18.	Deutzia gracilis	W
19.	Kerria japonica f. p.	Y
20.	Symphoricarpus racemosa, Snowberry	P
21.	Lonicera morrowi, Morrow's Honeysuckle	W
22.	Malus floribunda purpurea, Flowering Crab	P
23.	Cornus florida rubra, Pink flowering Dogwood	P
24.	Viburnum tomentosum, Doublefile Viburnum	W
25.	Weigela floribunda	C
26.	Azalea mollis	O R Y
27.	Weigela, Eva Rathke	C
28.	Eleagnus longipes, Edible E.	Y
29.	Euonymus alata, Winged E.	Y

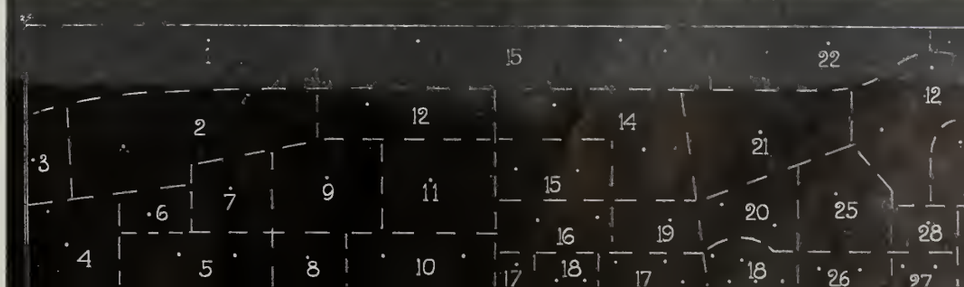
C Crimson. L Lilac. O Orange. R Red. P Pink, W White. Y Yellow.

The accompanying plan is made to illustrate the use of many varieties within a limited space (about 75 x 20 feet). Where as great a depth is not available, the shrubs towards the back may be omitted. Along the back is a row of small flowering trees which could be added with great advantage if allowed to overhang the adjoining property. Space allows no considerable display of massed shrubs, but the layout is designed for harmony of general massing, variety of foliage and flower, fruit and fall coloring and contrasts of light and shade. All the planting material may be easily obtained.

Those desiring more detailed information about the planting material are advised to consult the garden dictionaries and the nurseryman's catalogues.

A plan may be staked out by dividing it into equal spaces say, six or eight feet wide, and dividing the ground with strings to correspond. The individual plants can then be easily placed by eye.

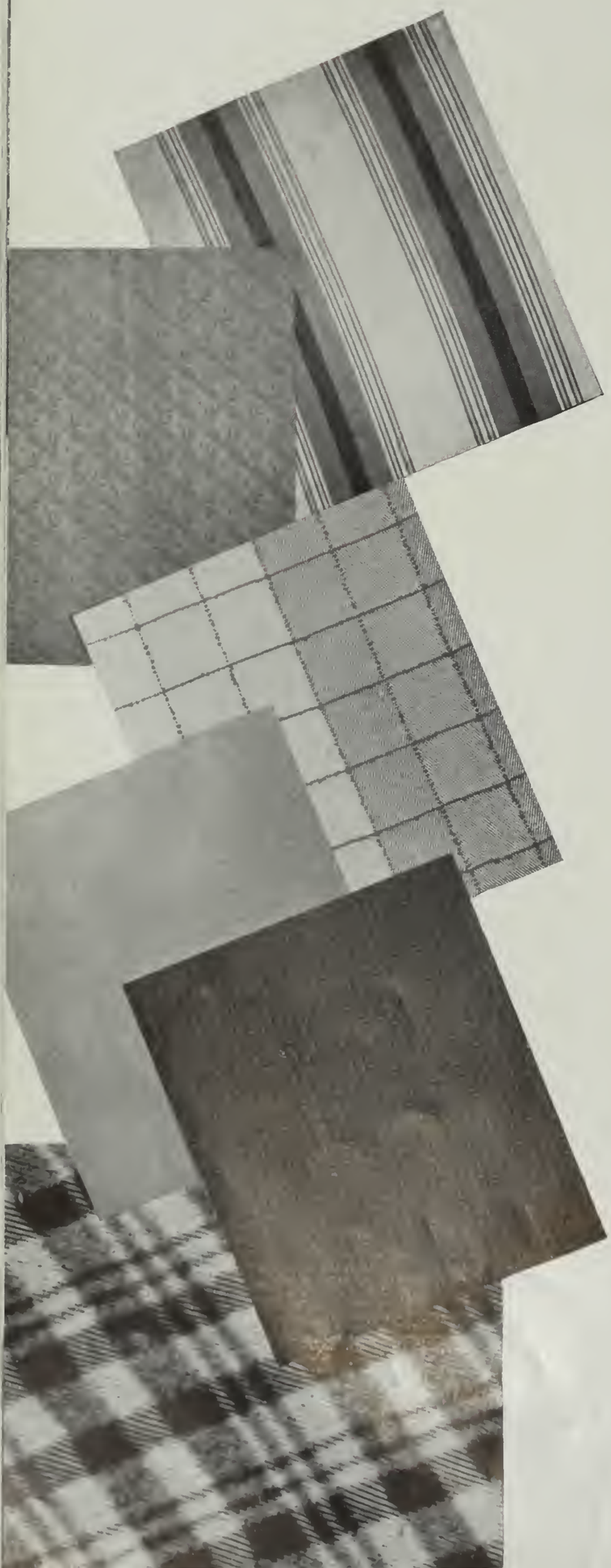
SUGGESTED plot plan for a shrubbery border. Design by Harold A. Caparn.



"SPRING COMES RIDING"— WITH THE NEW FABRICS

Tweeds, Textures and Chintzes for Your Warm Weather Curtains

By Anne Claiborne



Long before Easter and the first crocus, we begin to yearn for the newness and the freshness that come with Spring. We long to step out of our winter cocoons and spread our wings in sunny flight again. The winter has been apparently infinite, and we feel stuffy and a bit musty. We think of May Wine, giddy hats, and, perhaps most exciting of all, new clothes for our home.

One of the first things that comes to our minds with this happy thought is, of course, new curtains for our wide-flung windows. Now that we have left the fireside and the radiator, for a few months at least, we can, if we are city-dwellers, thaw out on our windowsills; and if we be country-dwellers, we can bask in the brightness of the garden and the sunlit lawns. We can see the curtains stirring and bellying out with the faint spring breezes. Perhaps we don't even draw them at night—we want every bit of this perennially new warmth and fragrance that we can catch.

And the new drapery and upholstery fabrics have not let us down. This year, perhaps more than ever before, they offer us the most refreshing and enticing possibilities. With an almost haughty sense of bidding farewell to a winter that has outstayed its welcome, we pack our heavy draperies away in the depths of the cedar-chest, and set out to explore and to discover.

Almost at once, we find out that this season's curtain fabrics can be divided, not too definitely, into two classes—chintzes and textured materials. And, however categorical, that seems the best way to talk about them.

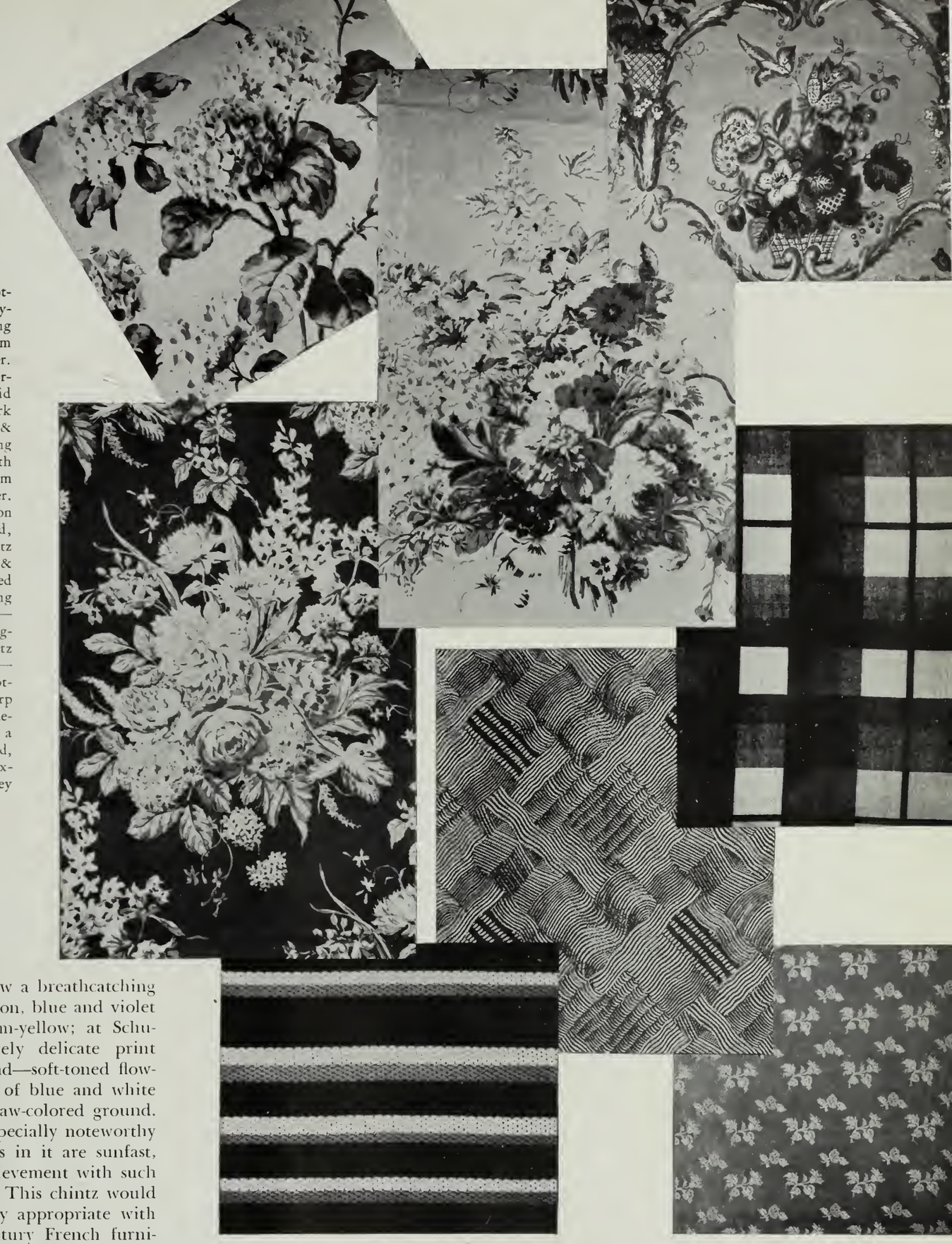
Chintzes

There is an unquestioned revival of the vogue for chintzes this spring. There is something almost nostalgic about this desire to see again those gay intimate colors at our windows. And the newer designs are lovelier than ever. They are particularly effective in rooms of the classic-modern feeling, or with modern-Jacobean, or with Twentieth Century Victorian.

Stroheim & Romann are advocating strongly this return to the joys of chintz. They are featuring a very sumptuous example of this fabric—a brilliant large flower pattern against dark backgrounds—perhaps the most distinguished being a cluster of pinkish-orange, lavender and yellow flowers with shapely turquoise blue leaves on an eggplant ground. This also comes in Jacobean linen, for the more stately type of decoration that goes in for panelling and old masters.

Schumacher, J. H. Thorp and Johnson & Faulkner, on the other hand, feel that the lighter backgrounds will be more in demand after this drab and dun-colored winter.

From top to bottom: A striped silk from Seeley Scalamandre. Another hand-woven repetitive design in silk from Scalamandre.—Cotton fabric simulating tweed, with a pattern of squares. Stroheim & Romann.—One of the new matelasses from Schumacher. "Velours Astrakhan," a nubbly fabric. Johnson & Faulkner.—A new knitted material, strikingly modern, from Modernage.



LEFT, top to bottom: "The Hydrangea," a refreshing chintz pattern, from Johnson & Faulkner. —One of the more formal chintzes, vivid flowers on a dark ground. Stroheim & Romann. — A daring knitted material with vertical stripes, from Johnson & Faulkner. —Brilliant flowers on a pale background, another new chintz from J. H. Thorp & Co.—A cotton tweed that comes in strong colors. Modernage.—Schumacher's old English pattern in chintz of delicate coloring.—An informal plaid cotton from J. H. Thorp & Co.—Haut-relief design of flowers on a subtly colored ground, a particularly luxurious fabric. Seeley Scalamandre.

At Thorp's I saw a breathcatching pattern of crimson, blue and violet flowers on cream-yellow; at Schumacher's a lovely delicate print made in England—soft-toned flowers spilling out of blue and white baskets on a straw-colored ground. This print is especially noteworthy because the dies in it are sunfast, an unusual achievement with such subtle coloring. This chintz would look particularly appropriate with Eighteenth Century French furniture, or in a period bedroom.

Tweeds and Textures

For the modern-minded, there are countless adventures ahead among the new fabrics. Along with the tweed rugs and carved rugs are draperies to match. They come in cottons, wools and silks. They have, most of them, a dashing, yet not-too-hasty air about them. They are more moderate, less self-consciously Left-Wing and bizarre this season than heretofore. They are very definitely something to have, if you care for the streamlined furniture.

Johnson & Faulkner have a new nubbly fabric intriguingly called "Velours Astrakhan". And it does look just like astrakhan—woolly nubs on a woven ground. They also have a very striking knitted material, disporting vertical stripes of large and small widths in red-brown, coffee, very dark mulberry and white in a bold stitch. At Stroheim & Romann I found a neat tweedy cotton with squares marked off by thin raised lines of vari-colored wool. Modernage has a handsome cotton tweed in a not-too-conservative modern pattern, which comes in all sorts of brilliant colors with white. In the way of silks, Schumacher has a most attractive example of the new matelasse or quilted fabrics. On their storied Jacquard looms, Seeley Scalamandre have hand-woven some of the finest fabrics of the season.

SPRING BURGEONING IN FURNITURE

Additional excursions among the fruitful furniture fields of 1936 have brought to life tempting embellishments for your home every bit as intriguing as those described in last month's issue. There are the same use of fine woods, cleverly and smartly combined, superior craftsmanship and cabinetwork, the same careful, yet not stuffy, authenticity, everywhere prevalent in display rooms this spring.

In the way of antiques and reproductions of antiques, there is a singularly handsome walnut china cabinet, one of a pair, at the Carlton Importing Company. It is said to date back to the blithe year of 1720, period of the first British George. Then there is a Regency dressing table from the Old Colony Furniture Company. It is of mahogany, gracefully kidney-shaped, and supports a Sharon mirror worthy of reflecting the most pleasing feminine face.

Jacques Bodart shows an attractive Directoire armchair painted in two tones of grey and upholstered in off-white herringbone satin—a piece that has a definite air of the Faubourg St. Germain. Robert W. Irwin proudly displays an Empire butternut bookcase, considerably rejuvenated and adapted to the Twentieth Century point of view. A fresh and appealing discovery in coffee tables comes from Charak—a practical mahogany one, with sturdy reeded leg, a hand-carved Pope edge, crowned by a white leather top. This would look well in almost any type of gay country house room.

Virginia Craftsmen, those masters of maple, are especially proud of their American Georgian cabinet desk, which has a simple formality suited to the not-too-large Connecticut or Westchester house. All these traditional pieces, be they antiques, reproductions, or adaptations, have a common integrity of design and workmanship, a common grace of outline. And, what is more, they are all eminently practical and strongly built, so that you can't possibly feel that your rooms are cluttered up with sentimental and useless heir-



AT THE RIGHT is Jacques Bodart's Directoire armchair painted in two tones of grey with off-white satin upholstery, looking not at all inappropriate in the company of the Provencal bookcase. Below left: A striking bedroom suite from Lord & Taylor, valiantly modern in feeling and advocating the use of white leather with dark walnut bands. Below right: Elsie de Wolfe's luscious hand-quilted bed, done in a warm shade of peach after designs by American Needlecrafts, Inc.

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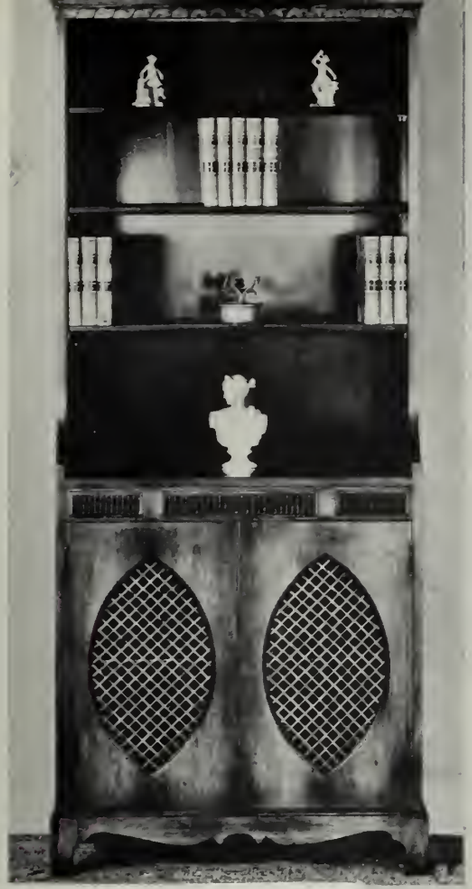




Photo by Underwood & Underwood

looms, and you don't need to spend your waking hours on pins and needles for fear that your burly and boisterous weekend guests may break that priceless chair.

As for that resurgent modern mood, it is amply indulged by several outstanding furniture houses and departments, some of which were mentioned last month. Since then, we have found further cause for rejoicing at Lord & Taylor, where they are showing a stunning bedroom suite of the streamline persuasion in white leather decorated with dark walnut bands.







TOP row, left to right: A handsome butternut bookcase of Empire influence, from Robert W. Irwin. An American Georgian cabinet desk in maple, simple and dignified of outline. From Virginia Craftsmen, Inc. A massive, yet not clumsy, walnut china cabinet from Carlton Importing Company.

OLD Colony Furniture Company is here represented by a kidney-shaped Regency dressing table of mahogany, topped by a fine Sharon mirror.

BELOW: Charak's sturdy and practical coffee table, with reeded legs of mahogany, hand-carved Pope edge, and a white leather top.

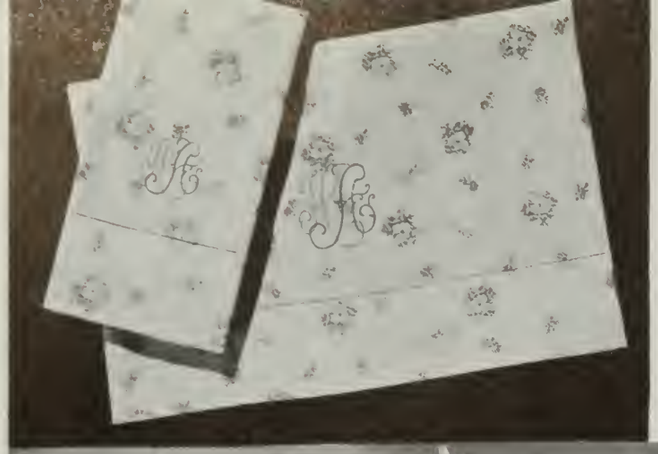


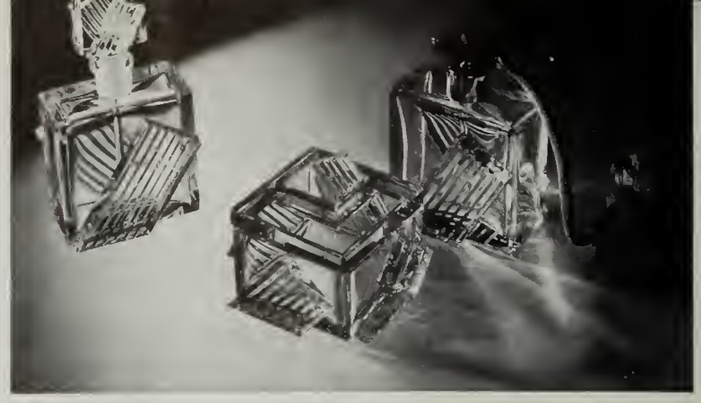


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Now that we are speaking of bedrooms, we can scarcely wait to tell you about Elsie de Wolfe's luxurious and delectable hand-quilting. She has a bed with headboard, spread and bolster cover quilted in peach satin, and an overstuffed slipper chair Trapunto-ed (Trapunto being the term for this interesting art) in yellow glazed chintz. This delicate handwork is done by the Kentucky Mountain women from designs created by Madame Lisa des Renaudes of American Needlecrafts, Inc.

Whether you have a pleasure house on Long Island or a Colonial farmhouse in Connecticut; whether you have an Italian villa in the Catskills or a Jacobean house on the downs of New Jersey; whether you have a Spanish house, complete with patio, in California, a ranch house in Wyoming, or a glass brick and concrete shelter in the more immediate suburbs of New York; or whether you are one of those, quite numerous these days, whose plans, business and otherwise, will oblige them to spend the summer in a penthoused and air-conditioned city—whatever the type of surroundings in prospect for you this season, you will find in New York's more illustrious furniture centers pieces that will not only be most appropriate, but will add new flavor to your winter-jaded rooms and a Spring lift to your spirits. Or, if you have sufficient space and feel so inclined, you can run the gamut of moods in one house, from Louis Quinze to last-minute modern, with every encouragement and assistance from the cabinetmakers.

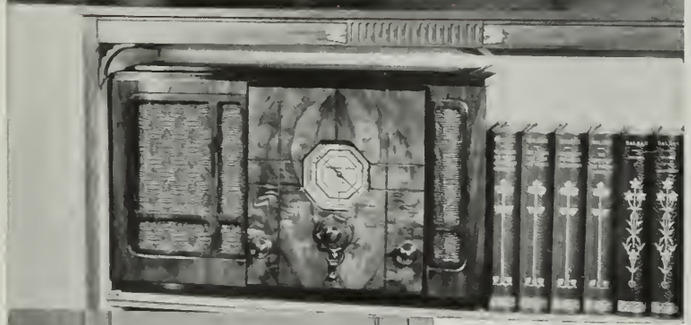




JUNE WEDDINGS AHEAD

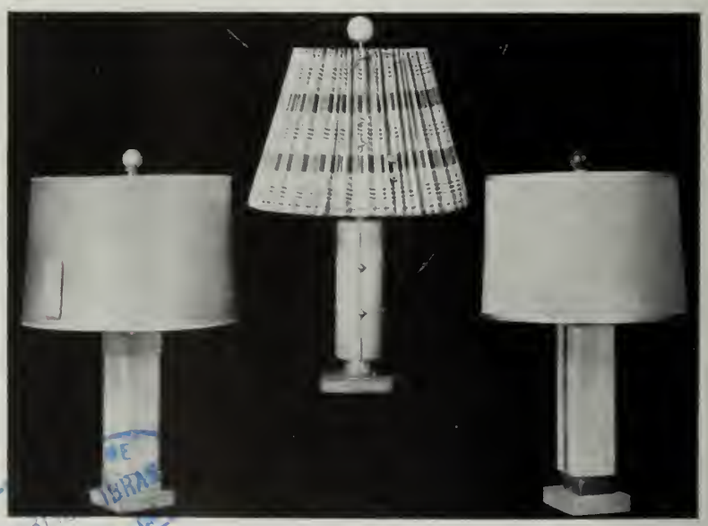
LEFT, top to bottom: Any bride would be wild about this summery bed linen dubbed "Temptation," from Léron, Inc. Sheet and pillowcase are printed in a delicate floral pattern and finely hemstitched and monogrammed. Photo by Dana B. Merrill.—A gay set of original Furstenberg decorated porcelain, circa 1760, a real collector's item, comes from Edward Garratt, Inc. There are twelve cups and saucers to match.—A small Stromberg-Carlson radio that will fit neatly into built-in bookshelves. The rich tone and volume of this instrument are further advantages unusual in a radio of such diminutive size.—An ingeniously compact dressing table of Chippendale inspiration has a mirror that swings forward, doors concealing trays, and plenty of room for the bride's beauty accessories. Old Colony Furniture Co.—China worthy of the most discriminating hostess, represented by the "Mai" pattern designed by Suzanne Lalique, has a particularly subtle and happy combination of colors, the palest green with flowers of delicate hue. Theodore Haviland & Co.—Top right: Some dazzling modern Czechoslovakian glass, designed by Heinrich Hoffmann, comes from A. J. Linke. This group includes an atomizer, a perfume bottle and a powder box. Photo by Kurt Schelling.







THIS graceful dancing figure, designed and executed by Karl Hagenauer of Vienna, is of hand-carved wood and chrome, and is exclusive with Rena Rosenthal, Inc.



THREE decorative lamps for the modern interior come from Lightolier Co. Left to right: This one has a maple base trimmed with natural hemp cord. Another maple lamp is studded with polished copper nails, with a shade of pleated gingham. Still another, also of maple, has trimmings of copper banding and a shade of cork laminated on buckram.



A WICKER tea-basket for post-honeymoon picnics contains four bakelite cups, two thermos bottles, a flask and a sandwich box. It comes in plain brown or in varicolored stripes. From Alice Marks.





COOL SUMMER SCHEMES



Outside smartness . . . planned for gracious entertaining out-of-doors. A glass-top iron table, $65; and on it, the newest terrace accessories: hurricane candle-stands, heavy frosted glass tumblers, and grass mats with napkin anchors. The matching chairs are upholstered with weather-proof fabric: arm chair, $23.50; side chairs, $19.50 each. The three-piece wicker set, with movable, weather-proof cushions, is exclusive and special with Sloane: couch and two chairs, $66.50. Portable iron stand at left, $9.95. Mail inquiries invited. From the Terrace and Garden Show, *Street Floor.*

SLOANE DOES BOTH



Inside coolness . . . a living-room made crisp and inviting for hot weather. The easy chairs have chintz slip-covers, striped in green, blue and white. Sloane's price for making slip-covers to order is $19 for three pieces . . . couch and two chairs . . . plus the cost of material. The curtains are of chintz, in white, green and eggplant, with a charming Chippendale design, ready-made (lined and hemmed) $10 a pair. The chintz, $1.25 a yard. The broadloom carpeting is in spruce green, $4.75 a square yard. House of Years, *Street Floor.*

WASHINGTON, D. C. SAN FRANCISCO AND BEVERLY HILLS, CALIFORNIA

W & J SLOANE

FIFTH AVENUE AT 47TH · NEW YORK

(Continued from page 38)

ferred to a cold (unheated) frame until danger of frost is past, and they may be safely transplanted into the garden. Such plants are marked "T" (Tender) in the accompanying list.

Annuals are at a disadvantage as compared with perennials in not coming into flower until July, whereas some perennials begin to flower in March. But many annuals remain in flower for a long time, and especially in July and August, when few perennials are in bloom.

In planning an annual bed, it is clear that, generally speaking, the taller plants should be set behind the lower ones. Very large or tall annuals, such as nicotiana (tobacco), cosmos, castor oil plant, sunflowers, are very effective when well placed, but this requires good judgment in the choice of the plants that are to be their neighbors and plenty of room.

For the sake of special foliage accents, as well as for their flowers, the bulbs of gladioli, tigridias, and the roots of dahlias and cannas may be planted about the same time and in the border with half-hardy annuals. These are annuals that are often raised in windows or hotbeds, because they do not have time to reach their full development if sown out of doors.

Dwarf annuals make good edgings.

Successions of sowings or plantings of annuals with short periods of bloom are necessary to continuous display. Seedlings may be transferred to pots. Potted plants may be set out at any time.

Pansies, forget-me-nots, nemophila and some others thrive where they get full sunshine only half the day.

LIST OF SOME OF THE MORE POPULAR ANNUALS

	Color	Approximate Height in Inches	Period of Bloom	
Ageratum	B	6–9	July–Oct.	T
Althaea rosea (Hollyhock)	W P	60–72	July–Aug.	
Amaranthus caudatus (Love-lies-bleeding)	C	36–48	July–Aug.	
Alyssum maritimum (Sweet Alyssum)	W	2–9	July–Oct.	
Ammoblum alatum (Everlasting)	W	24–30	July–Sep.	
Antirrhinum majus (Snapdragon)	V	12–36	July–Sep.	
Argemone grandiflora (Mexican Poppy)	W	30–36	July–Oct.	
Brachycome iberidifolia (Swan River Daisy)	B W	8	July–Oct.	T
Calendula officinalis (Pot Marigold)	Y O	8–18	July–Oct.	
Callistephus chinensis (China Aster)	V	8–18	Aug.–Oct.	T
Celosia cristata and C. plumosa (Cockscomb)	C	12–24	July–Aug.	T
Centaurea cyanus (Cornflower, Bachelor's Button)	B V	12–24	June–Oct.	
Clarkia elegans	V	18–36	July–Oct.	
Cleome spinosa (Spiderflower)	P W	36–48	Aug.–Oct.	
Coreopsis tinctoria	Y to Brown	6–36	July–Oct.	T
Cosmos	W to R	30–100	July–Oct.	
Cynoglossum amabile (Chinese Forgetmenot)	B	18–24	July–Oct.	
Delphinium ajacis (Larkspur)	B P W	12–24	June–Aug.	
Dianthus chinensis (China Pink)	V	12–18	July–Sep.	
Dimorphoteca aurantiaca	W Y O	8–15	July–Sep.	T
Eschscholtzia californica (California Poppy)	Y	12	July–Oct.	
Euphorbia marginata (Snow-on-the-mountain)	W	8–15	July–Oct.	
Gaillardia pulchella (Blanket Flower)	R Y	12–18	July–Oct.	
Gilia capitata (and hybrids)	V	18	July–Aug.	
Godetia amoena	W to R	12–30	July–Oct.	T
Gomphrena globosa (Globe Amaranth)	W to C	8–20	July–Sep.	T
Gypsophila elegans (Baby's Breath)	W to C	10–18	June–Oct.	
Helianthus annuus (Sunflower)	Y	48–96	July–Oct.	
Hunnemannia fumariaefolia (Tulip Poppy)	Y	12–18	July–Oct.	
Iberis umbellata (Candytuft)	V	8–15	June–Oct.	
Lathyrus odoratus (Sweet Pea)	V	30–60	June–Sep.	
Lavatera trimestris (Annual Mallow)	W P	24–36	July–Aug.	
Linum grandiflorum (Flax)	R	12–24	July–Sep.	
Lobelia erinus	B	4–12	July–Sep.	T
Mathiola incana (Ten-weeks-stock)	V	12–24	July–Oct.	
Mirabilis jalapa (Marvel of Peru, Four o'clock)	W R Y	15–30	Aug.–Oct.	T
Nemesia strumosa suttoni	V	10–18	June–July	T
Nemophila insignis (Baby-blue-eyes)	B W	12	July–Sep.	
Nicotiana affinis (Tobacco)	W to C	36–60	Aug.–Sep.	
Nigella damascena (Love-in-a-mist)	B W	12–15	June–July	
Petunia hybrida	V	8–12	July–Sep.	T
Phlox drummondi	V	9–18	July–Oct.	T
Papaver (annual species) (Shirley Poppy)	V	12–24	July–Sep.	
Portulaca grandiflora	R Y	4	July–Sep.	
Reseda odorata (Mignonette)	Y Green	10	July–Sep.	
Ricinus communis (Castor-oil Plant)	Planted for foliage	48–96		T
Rudbeckia bicolor superba (Coneflower)	Y	12–24	July–Sep.	
Salpiglossis sinuata	V	18–30	July–Sep.	T
Salvia splendens (Scarlet Sage)	S	18–30	Aug.–Oct.	T
Scabiosa atropurpurea (Sweet Scabious)	V	18–24	Aug.–Sep.	
Schizanthus retusus	P	18–24	July–Sep.	T
Silene pendula	P	6–9	July–Aug.	
Tagetes	Y R	15–24	July–Sep.	
Trachymene caerulea (Blue Lace Flower)	B	18–30	July–Sep.	T
Tropaeolum majus and T. minus (Nasturtium)	Y O	7–15	July–Sep.	
Venidium fastuosum	O	18–30	July–Oct.	T
Verbena hortensis	V	8–18	July–Sep.	T
Vinca rosea (Madagascar Periwinkle)	W P	9	June–Oct.	T
Zinnia elegans	V	18–30	July–Oct.	T

B Blue, C Crimson, O Orange, P Pink, R Red, S Scarlet, W White, Y Yellow, V Various. There are many shades of all these colors.
T Tender. See text of Article. Annuals not marked "T" may be sown out-of-doors.

ANNUAL VINES

Cobaea scandens	V	T
Cardiospermum halicacabum (Balloon Vine)	W	T
Dolichos lablab (Hyacinth Bean)	Purple	
Ipomoea purpurea (Morning Glory)	B P	
Thunbergia alata (Black-eyed Clock vine)	W Purple	T
Tropaeolum (Climbing Nasturtium)	Y O	

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THE ESSENTIAL SHRUBBERY BORDER

(Continued from page 39)

form of flowers. They are so interesting because of their differences. We value a forsythia, a spiraea or a viburnum so much because they are so different, not because they are alike. Then why try to regiment them, to suppress their individuality with a pair of shears?

Some who read this may point out that (1) shrubs often grow too big for their places. (2) that they prefer the neatness of the clipped bush to the irregularity of the natural growth.

To (1) the reply is that probably a shrub of too large growth was planted and that if shrubs are crowding each other, some of them should be taken out to allow room for those that remain. Also that too rampant growth may be checked by judicious pruning without destruction of the natural habit; but this should be done, usually, as soon as the flowers are gone, not after the season's growth is matured. To (2) the writer has no reply.

A shrubbery border should be well prepared throughout by deep plowing or spading. Most deciduous shrubs will grow freely in any good garden soil and are inexpensive to buy and plant. This last fact is probably a principal cause of too close planting which covers the ground, but after a few years the shrubs crowd each other so that their individuality is lost and it may be that not one good plant remains where many were set out. A great difficulty in shrubbery planning is proper spacing. For instance, a forsythia or viburnum, if allowed to grow freely, would cover a space 11 or 12 feet wide or more; but when received from the nursery, its spread is not more than two or three feet. Thus a shrub which, when planted, covers four or five square feet may, after not many years, cover 100 square feet. Few are willing to maintain large bare spaces between their shrubs for so long, so the best way to solve the difficulty seems to be to compromise by setting the plants far enough apart to develop their character and vigorous growth but not their maturity. This might be said to consist in setting them about twice as far apart as they are often placed thus requiring about one fourth the number of plants. As they become too large, judicious thinning may begin.

Although, for obvious reasons, the taller shrubs in a border should be placed toward the back this does not mean that the border should be graded up evenly from front to rear. At intervals taller growing kinds may be brought towards the front so that their contrast with lower growing kinds may break the monotony.

When once established shrubs will usually take care of themselves: but for the first two or three years at least, spaces eighteen inches or so round the base should be kept cultivated and free from weeds, with a mulch of manure, leaves, peat moss or grass clippings.

EDITOR'S NOTE

On page 42 of our January issue under the head of TALKING SHOP, credit for the lighting of the Oak Room at the Hotel St. Regis was erroneously given to Mr. Wendel. The lighting was done by Kurt Versen, Inc., and is an achievement which both the firm and the decorator, Mrs. Anne Tiffany, consider notable.

CORRECT



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Literature and Reservations

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"A HUNTER HOME FROM THE HILL"

(Continued from page 14)

is wanted. A full-size moving-picture screen can be raised or lowered into the floor, in the space between the dining-table and the wall, by the pushing of a button. In disappearing into the floor it extends down to a depth of twelve feet—no mean trick to engineer, by the way, when it is realized that the lodge is only three feet above the water level. The sounding apparatus is concealed back of the screen picture projector that is installed. way at the other end of the room over the door, and the screens all are of the same kind as are employed in the Radio City Music Hall.

The original lodge that is now but a part of one of the extensions that lie to either side of the Trophy Room, consisted of a small tap room, service quarters, four bedrooms, baths and a kitchen.

The kitchen space that used to monopolize a fine view of shore and lake is transformed now, with a large bayed window and the addition of a bath, into a pleasant bedroom that is occupied by Mr. Donahue.

All of the bedrooms in the lodge, the other bedrooms that are in this section and those that are in the completely new part over at the other side of the Trophy Room, Mrs. Farley has made cheerful with bright colors. There is a yellow and brown room, a blue and white room, a green and yellow, a red, white and blue room. And the textures of fabrics throughout seem very appropriate. They are, with the exception of the chintz, of the woolly, contemporary kind.

The old living-room has undergone too a complete metamorphosis. It has turned into a tap and game room, enlarged and lightened with a bay. And when the windows are wide open the woods and the lake nearby seem a very part of the room.

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It is only a step out of doors here. The long low structure of the lodge as one turns to

(Continued on page 49)



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"A HUNTER HOME FROM THE HILL"

(Continued from page 48)

look at it extends at either side into the woods. The Trophy Hall rises in the center. The building rambles informally, but not at all as though it just grew, or that parts were added at different times. For close inspection shows that the architects have cleverly maintained coherence in design. The architects, Messrs. Sloan and Robertson, seldom turn their hands to the designing of this sort of building, for they are usually busy over plans of skyscrapers in the city. There is something that they have contrived that is infinitely intriguing, though it is a fact about the lodge that does not meet the eye, and that any amount of close inspection might not discover.

Trees, carefully landscaped all around the house and along the shore of the lake, at seasons somewhat like the "incense-bearing" trees of Coleridge's poem about Kubla Khan, no longer belong to "forests ancient as the hills." But they do enfold the lodge in the midst of thousands of those "sunny spots of greenery".

A HONOLULU GARDEN

(Continued from page 20)

the Prince's Vine, and in the late fall and winter often bears a hundred flowers a day—a brilliant mass of decoration.

Life in Honolulu is lived, as we have said, very largely out of doors. We show here in one of our illustrations a very spacious patio for this outdoor life, with a huge blackened fireplace, and a circular table surrounded by a circular bench. In front of the fireplace is a platform where one stands to cook, and the whole patio floor is finished in rich colored tiles. There are gorgeous flowers all about, in pots and growing up against the walls; and there is a narrow rock garden on two sides of the patio. Overhead there is shelter from the torrid sun in the wide-spreading branches of the tropical trees and the tall palms.

The patios of this exceedingly picturesque home have been used more than once for pageants and theatricals, and one can visualize with pleasure young guests in old Spanish costumes of those early fascinating days.



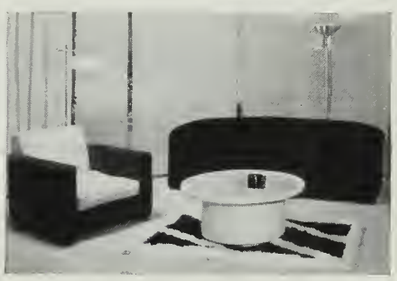
In bringing prices down to the level of the times, the exhibits at our new building have been arranged to demonstrate the theory that today one may acquire and enjoy the finer things well within moderate expenditure.

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GARDENS OF OLD VIRGINIA

(Continued from page 19)

Barges plied up and down the James River, bringing throngs of guests, with their attendants and baggage, not to mention splendid gifts for the host and hostess. Thus you will find that the approach to these courtly old houses is nearly always from the river bank.

If you will examine one of the garden plans of this period, of which a few are still extant, you will see that it is laid out with a quite formal regularity. The gardens are generally divided into squarish and triangular plots, edged with box or shrubs, and separated by narrow flagstone or grass paths. A road, or an alley between tall trees, leads up from the landing stage on the river bank to the porticoed entrance of the house.

Despite their evident desire to make their lives as much like their memories of England as possible, the colonists were, of necessity, forced to consider such practical things as the supplying of food for themselves and their growing staffs of slaves, servants and so forth. Being so isolated and so far removed from cities, their estates were self-supporting, more or less feudal in regime. So they made their gardens not for flowers alone, but for the cultivation of vegetables, herbs and fruit-trees. They were, besides, limited in their choice of flowering plants, for none of the fascinating and immeasurable variety of horticulture available for our gardens today had been evolved at that time. In fact, these Colonial gardens were, in their early days, rather poverty-stricken as far as blooming plants were concerned. It is not certain whether the colonists brought many plants or seeds from England—except, of course, for the fine old box which still flourishes in magnificent hedges, and some of the herbs and simples. But today the happy coloring of these gardens comes from shrubs and plants that were put in subsequently, and which are indigenous to this section of the Continent of North America, such as the vivid azalea, the delicate camellia japonica, the fragrant cape jessamine (Gardenia florida).

The gardens of the Tidewater region have something of the feeling of the old English formal gardens. But they have a certain intimacy, a cer-

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for an outside room with bath, shower, radio

Dine and dance in the popular
CASINO MONTCLAIR

GARDENS OF OLD VIRGINIA

(Continued from page 52)

tain casualness, a greater sense of space, which seem peculiar to Virginia.

It is interesting to consider how little these James River gardens depend upon traditional formal embellishments, such as sculpture and stonework, and still manage to appear definitely aristocratic. Where they do exist, they were built originally for practical purposes, so that a little stone building glimpsed through a cluster of wintersweet or crepe myrtle bushes that appears to be a summer house was really once used as a school room or a seed house. In short, those enthusiastic Colonial artisans who were responsible for the landscaping of these storied gardens have succeeded in creating the happiest possible combination of things functional and things decorative. They have created great art, in that they have eliminated everything that is non-essential and unrelated to life, everything that, being superfluous, must be untrue.

For the benefit of those who may be interested in reproducing the general planting scheme of the gardens as they now exist, we append this list of some trees and shrubs grown in Virginia, but not usually hardy north of Washington:

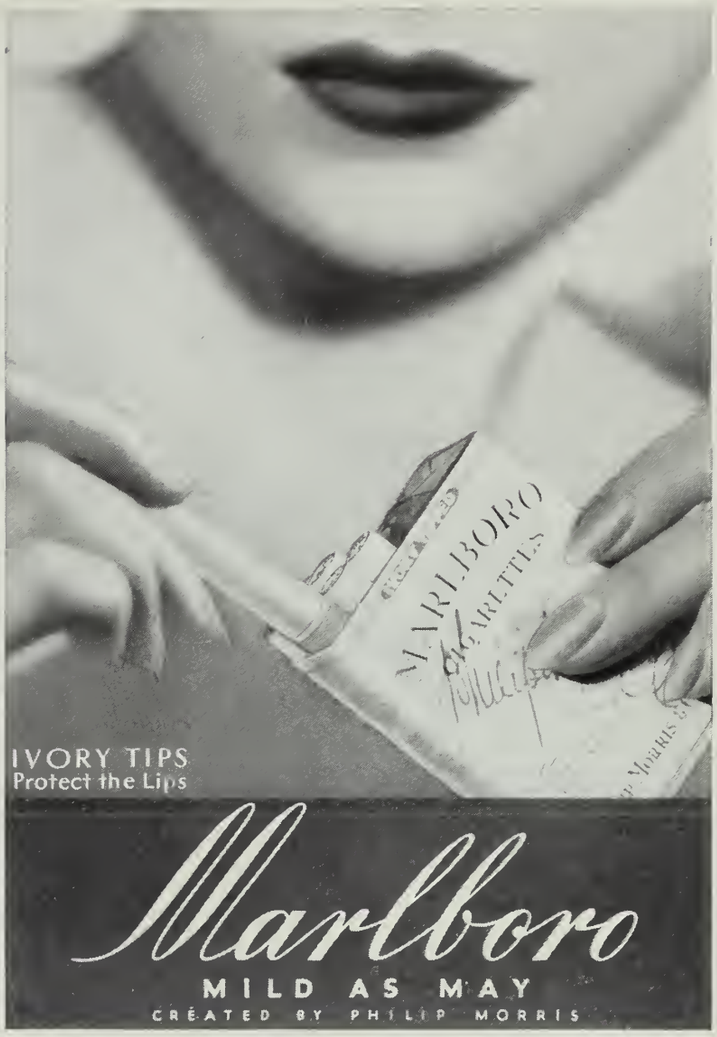
TREES (Deciduous)
Albizzia julibrissin, Mimosa Tree

FLOWERING AND HEDGE SHRUBS, Evergreen
Azalea kurume
Evergreen barberries
Camellia japonica
Gardenia florida, Cape Jessamine
Jasminum floridum
Laurocerasus officinalis, English laurel (hedge plant)
Laurocerasus lusitanica, Portugal laurel
Nandina domestica, Chinese Bamboo
Olea fragrans, Sweet Olive
Osmanthus aquifolium
Pyracanthus in variety, Firethorn
Aucuba japonica

FLOWERING SHRUBS, Evergreen
Lagerstroemia indica, Crepe Myrtle
Meratia praecox, Wintersweet
Styrax obassia

Most of the above are more or less frequently used in gardens in the lowlands and Piedmont Plateau of Virginia.

In addition, the greater part of all the trees, shrubs, perennials and annuals grown in the North are also grown in Virginia. In the coastal plain, live oak, magnolia grandiflora, eurya, viburnum tinus, tender azaleas, are common and indigenous.



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In no field has the "cash value of design" become of more apparent importance of late than in real estate. There was a time when only the location, the structure and the condition of the plant were considered when figuring real estate values, but that day is passed.

Real estate operators, banks and mortgage companies have learned to look to the architect for advice before buying or mortgaging, as well as building, for they have learned that a $50,000 house, badly planned, inartistically designed, out-of-style, can depreciate in value alarmingly in ten years, while a $25,000 house, designed with a practiced eye to the future, may in the same period become more desirable, more valuable.

And they are taking it seriously. An important savings bank in New York City has retained a prominent architect, whose duty it is to inspect properties on which mortgages are being considered. Assessment, revenue, plant—those are some one else's worries. It is for him to decide whether the property is a good investment for its soundness of design.

From another angle, it is astonishing what a few small structural changes can do to the appearance—and value—of a property. The contemporary architectural trade journals are a succession of such metamorphoses. An example?

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helena rubinstein
8 East 57th Street, New York
LONDON PARIS
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"OUR HOMES ARE AN IMAGE OF OUR PEOPLE"

(Continued from page 33)

struction to tropical storms.

So the California architect chose a style that was right for his state where it would not have been right for more brisk New England or Ohio or Illinois. His style was an "image" of his state. He used white plaster walls inside and out, used a red tile roof, painted his casements and doors a bright ultramarine. The paneled doors and shutters came direct from Spain. You may visualize the garden, landscaped by the owner: a tile fountain, palm trees, datura plants, hedges of eugenia, privet, pittosporum; the red stab of the hibiscus, the two large brick terraces and the potted plants.

Is the house also an image of the occupant? The owner was the late Harry L. Brainard, a musician and noted voice and diction specialist. It is part of the work he did and the recreation he liked to give amateur theatricals. But has he a music room or a stage? The plan shows none. Yet the living room is so arranged as to make a perfectly good music room and Mr. Brainard used it as such.

Now Architects Forster and Gallimore had no similar problem when they were building a house for Arthur C. Ebinger of Brooklyn, N. Y. Chief difference was the climate which, as we have already indicated, was the logical determinant in deciding upon the type of roof. Brooklyn has a greatly variable temperature range. It soars to 80 above in summer; drops below zero in winter. An architectural style, adapted to such a climate, must be mindful of insulation, and should generally avoid large window areas. Thus it is natural that in New York State thousands of homes have been built in Norman or Colonial styles; the one deriving from northern France, the other from England—both countries having climates comparable to that of New York. In this case the architects chose a Norman adaptation in brick, a traditional U. S. material. The client wanted an extremely liveable house of three bedrooms and a maid's room. The architects' plan admirably answered the requirements. The maid's room they put on the first floor, between kitchen and dining room, and within easy access to the delivery entrance. A large living room (16' x 26'), with three exposures and a fireplace is the feature of the house.

When Eugene J. Lang was building a house for Mrs. Charles Hirsch in Scarsdale, N. Y., he had somewhat the same problem that faced the architects of the Brooklyn house. The climate was the same, so the roofs were again pitched. Fortunate for the architect was the sloping site which gave him a chance to build a two-level house, a type which most house-owners admire and only infrequently get. His roof he made of red cedar shingle, the house itself he built of stucco and field stone. This in itself gives the house great naturalness, for the two most logical building materials are wood and local stone. They are also, naturally, the two most inexpensive. His interior floors are oak, his woodwork cypress stained grey in the living room; elsewhere wood painted white. The introduction of a circular staircase, traditionally an American feature, gives grace and airiness to the entrance hall.

Notice that in each of these three cases, the house lends itself to its locality. It is not alien to it. This is true of all good houses—our country is far-flung from the politician's "rock-bound coasts to the sunny shores." The Colonial architecture that is indigenous to New England is not an architecture native or comfortable in San Diego.

CONDUCTING A COUNTRY HOUSE

(Continued from page 17)

uprights. Bookcases rise to the ceiling at one end, with indirect lighting from the top and also from large Indian bowls, which contain electric light bulbs. The warm rosy effect of the room is brought out by a cherry-covered chair and cushions, while the draperies are of soft green linen, as is the couch cover. Indian glass is used effectively to catch the sunlight at the windows of living room and dining room.

Apple-green walls set off the natural wood beams in the dining room, as well as in the master bedroom. This sleeping room is further brightened with lemon-yellow voile curtains, orange sateen draperies, pale salmon-colored bedspread and chintz chair.

THE MOTOR'S CHANGING SILHOUETTE

(Continued from page 37)

upkeep must be kept down. This necessitates fewer moving parts to get out of order and easier cleaning.

In order to justify the cost of beautifying the automobile, the artist, designer and engineer join to eliminate non-essentials. The floor of the car is so close to the ground the running board is dispensable. The simplification of the front, sides and rear eliminates many joints and crevices.

Inside, the car has more room than ever before, and it will continue to be more spacious each year as mechanical improvements reduce the number and bulk of moving parts. Functional simplicity, which dominates the exterior design, is duplicated inside by the use of non-rusting metals and modern fabrics. The interior walls and the upholstery are often used in contrasting tones, just as they might be in the boudoir or living room.

The automobile is no longer looked upon as a sort of primitive locomotive or a mere machine of transportation. It is essentially an intimate personal thing, closely associated with the home, reflecting the good taste of the people who practically live with it. As a product of brilliant engineering efficiency, the automobile is an exponent of the tempo of modern life. And, as it is becoming emancipated through the influence of creative art from the shackles of its engineering necessities, it becomes more beautiful—a compact, movable room, appointed with the metals, fabrics and forms that are used in decorating the modern home.

The American building genius, first shown in the use of structural steel and functional design in the skyscraper, is the same "art impulse" now at work in creating the new American automobile. It is the industrial spirit of the age to simplify mechanically everything we use. Therefore, if you would follow the current industrial renaissance and know what the more discriminating and progressive among our people think and feel about it, if you would appreciate the meaning and objective of our times, then reflect on the automobile. In this single object is expressed the whole principle of a new industrial era.



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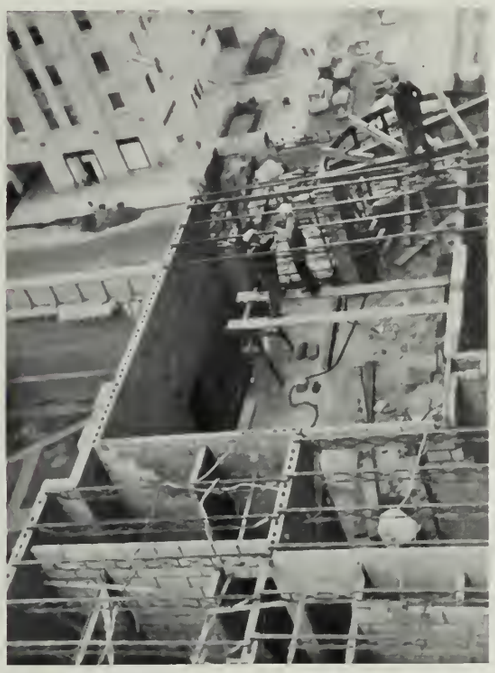
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Progress photographs taken by Harry V. Anderson

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MURALS INSPIRED BY THE JUNGLE. Janet Chase Hauck, Painter. Photo by Kurt Schelling

Arts & Decoration

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Arts & Decoration is published monthly, except July, by McBride, Andrews & Company, Inc. Robert M. McBride, President; Barrett Andrews, Vice-President and Treasurer; E. C. Turner, Secretary. Editorial and general offices: 116 East 16th Street, New York. Advertising Offices: New York—116 East 16th Street; Chicago—333 North Michigan Boulevard; Los Angeles—536 South Hill Street; San Francisco—Russ Building. Subscription price: One year $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations.

What About the July Number?

When the present owners of Arts & Decoration took over the magazine last summer, it was decided then and there to adopt an eleven-issue schedule, consolidating July with August, and publishing the combined issue early in August.

As summer approaches, we are more and more convinced of the wisdom of this decision. It means added time to make out the summer issues. It means easier work for the editorial and advertising staffs. And we hope that it will mean that our readers will miss the July issue very much and be doubly glad to see the combined issue, July-August, which will have been prepared with less effort and greater pleasure than is usual in editorial work in the summer months.

So we are going to take an editorial vacation. You will receive the July-August number early in August, just when you are beginning to think of redecorating your home. This will be late enough to allow us to tell you something of what the trend of the decorating world will be for Fall, and early enough to get the news to you a little ahead of anyone else. After this, the magazine will revert to the normal publication date, the first of each month.

We are adding here the schedule for the coming Fall and Winter numbers. We hope it will awaken a very vital interest in the minds of our readers. We believe that you really cannot afford to miss an issue.

JULY-AUGUST . . . *Fall Furnishing*
Furniture importations, fresh from the European market; the new fabric patterns; floor-coverings, new designs and new weaves. And a world of news of general interest.

SEPTEMBER . . . *Fall Decorating*
Wall-coverings for the Winter home; smart decorative accessories; china, glass, silver; new usage of old treasures.

NOVEMBER . . . *Gifts—Rare Gifts*
For the wise souls who look ahead to Christmas buying. Gifts of charm and distinction, of every price and variety.

DECEMBER . . . *The Holiday Hostess*
Suggestions to lighten the task of the hostess who would entertain wisely. Decorating the Southern Winter home.

JANUARY . . . *Modernization.* Showing the modern to its best advantage; improving the usefulness and charm of your home.

FEBRUARY . . . *Small House and Garden*
In which we prove annually that successful decoration is relative, and what may be as delightful in a modest home is sometimes atrocious in a mansion.

MARCH . . . *Spring Furniture and Fabrics*
New designs, new treatment of old; building the Summer home, and planning its landscaping.

APRIL . . . *SPRING Furnishing and Decorating*
Cooler rooms for warmer days, china, glass and silver.

MAY . . . *Country Home.* Gardens of harmony, that blend with their surroundings; redecorating the country house.

JUNE . . . *Summer Furnishings*
Slip covers and sun porches; garden furniture and gadgets; gala entertainments and gay chintzes.

And then all over again. . . .



Photo by Gottscho.

THE seashore studio planned and executed by Archibald Brown at Southampton, Long Island. This week-end house could be reproduced, using local materials, for something around $35,000. This view is from the front door looking out over the marsh lands at the edge of the sea.



Photo by Gottscho.

FRONT facade of this house on Long Island, showing its sloping roof-line and wide-reaching wings, planned to rest sympathetically on the rolling Southampton dunes.

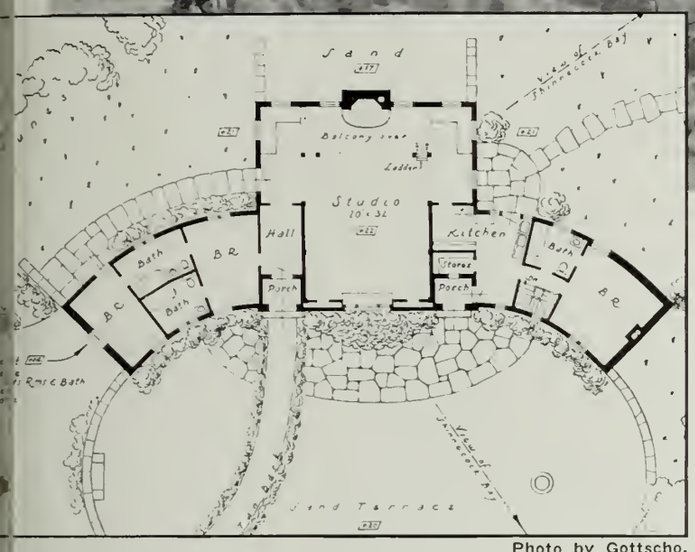


Photo by Gottscho.

FLOOR plan of the house designed by Mr. Brown, showing the graceful curve, the studio running the full length of the house, the garage and drive-way.

THE OCCASIONAL HOUSE

By Alan Jackson

The Americans and English have made week-ends so integral and important a part of their routine of living that the word itself has been adopted into foreign languages. Your more cosmopolitan centers in France, for instance, shun the cumbersome "fin de semaine" in favor of "le week-end." And the American ideal of "week-end" obtains now almost everywhere. It means out-of-doors; tennis or golf or swimming are implicit in it. And above all, it means simplicity.

The United States is still largely a country of cities. There are apartment dwellers in Chicago, in Pittsburgh, in New York. And the perfect complement of city-living is a week-end in the country.



That is one reason for the development, in this country, of the week-end house. There is also another. The days of personal (not governmental) extravagances are pretty much over. Many a rich family has thought it a favorable part of wisdom not to open the large country estate, to save the expense of a big staff of servants, to cut down on the bills for the house's utilities. The answer for such families has been to convert the lodges and gate houses into week-end houses. Or, if necessary, into small houses in which a family can live the summer round. But, no matter how you arrive at it, the so-called week-end house is becoming a most important part of our living.

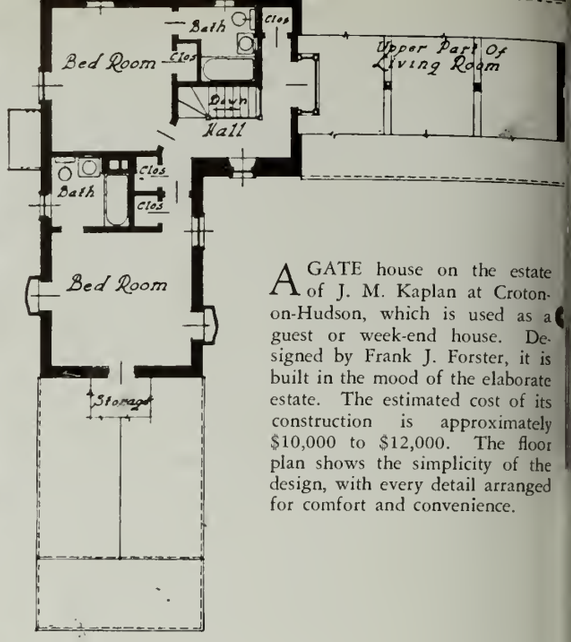


A TINY week-end cottage designed by John J. Carroll. It has all the charm and quality of an ancient New England home. From the floor plan, the layout and space can be estimated. Mr. Carroll gives as his price for such a house, $3,542; built of local materials,

Now the week-end house is a concise architectural problem. It has to be simple because simplicity is the most pleasing part of a week-end and also because simplicity, which is the best of taste, is also inexpensive. It should be elastic—that is, it should be adapted to take care of an extra and unexpected guest without effort. It should be designed to take full advantage of the out-of-doors, whether in summer or winter. It should be compact so that heating and lighting costs are kept at a minimum and so that the



Photo by Robert MacLean Glasgow



A GATE house on the estate of J. M. Kaplan at Croton-on-Hudson, which is used as a guest or week-end house. Designed by Frank J. Forster, it is built in the mood of the elaborate estate. The estimated cost of its construction is approximately $10,000 to $12,000. The floor plan shows the simplicity of the design, with every detail arranged for comfort and convenience.

servants, if any, do not have to make a 100-yard run in order to answer the doorbell or bring a cocktail. And it should have a good site and take every advantage of it. Because without a good site, you might as well stay in the city.

The point that we are trying to bring out here is that the architecture, the style of a week-end house is really a matter of very little moment. The most important part is that the house work well. Think of the plan first; the shell, whether it be Norman, Basque, or Swedish, will take care of itself.

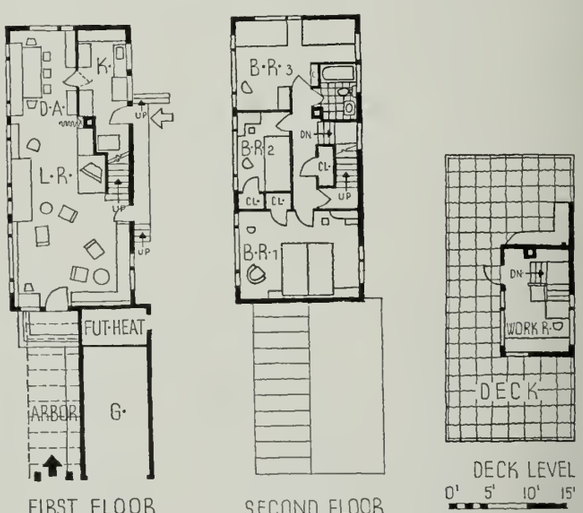
You will discover on these pages a number of week-end houses that differ widely in architectural style. But they all have in common their quality of intimacy. For the week-end house is one of the most personal jobs that an architect is ever called upon to produce. If ever a spot reflects the owner's desires and tastes, that place is the week-end house.

Take for instance the house that Archibald M. Brown of the architectural firm, Peabody, Wilson & Brown, designed for himself on the dunes of Southampton, Long Island. It is often said that the toughest assignment an architect ever has is to build a house for himself. But Mr. Brown knew what he wanted; the result is to his credit. He wanted a large, studio-living room and this he placed in the center of his plan. One wall is almost all window, thereby giving him a sea view and plenty of light. To the right of this studio he placed his kitchen, a bathroom and bedroom, probably the servant's. To the left are the master's living quarters: two bedrooms, each served by a bathroom. The result is a completely workable unit, pleasant and comfortable. And the exterior of the house reflects the interior; it fits into its surroundings, it gives an atmosphere of stolidity, of hospitality. It has a Cape Cod feeling—typically American, completely at home on the windy dunes of Long Island.

John J. Carroll, A.I.A., had an entirely different problem, entirely different desires when he was designing his country

Photo by Arthur Munn





A VERY modern week-end house designed by George Daub, of William Lescaze's office. It is the architect's own summer home and planned for his personal convenience. The estimated price of this board and batten house is $3200.





Photo by Drix Duryea, Inc.

A WEEK-end house planned for comfortable summer living, with a place for a maid. The place is occupied by Mrs. F. B. Lefferts, and is in Wilton, Connecticut. It was designed by Evans, Moore & Woodbridge at an approximate cost of $7500. There is an admirably arranged service corner of the house, and a hall connecting with the kitchen, the maid's room and garage.

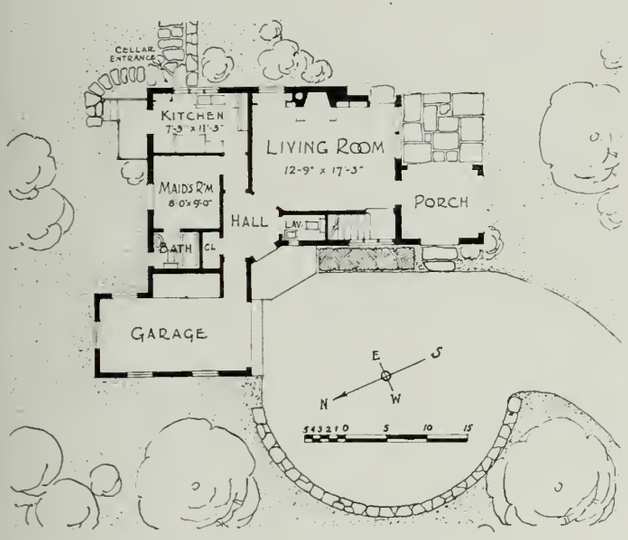


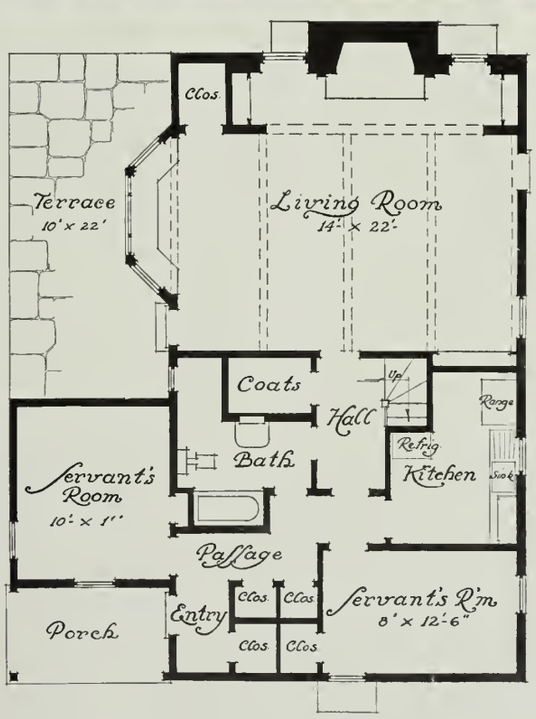


Photo by Gottsch

place. Where Mr. Brown wanted something big enough to accommodate guests, big enough, actually, to be of valuable use the whole summer, Mr. Carroll wanted the absolute minimum of house. What is that minimum? A bedroom, a kitchen, a bath, a living room. Look at his house in fieldstone and shingled roof—both of these traditional American materials. Here again you have a completely satisfactory solution of the problem of the very small house. The plan couldn't be simpler (the living room, which is most of the house, is 18.6 x 18.6). This is really a very small house but it is in every way a comfortable house, a well thought out house. There is no useless decoration, no bric-a-brac, no useless borrowing from the "styles." The house clearly and honestly speaks what the architect had in mind. You need know nothing about architecture to recognize this quality when you see it.

Far more elaborate is the gate lodge designed by Mr. Frank J. Forster for the estate of J. M. Kaplan in Croton-on-Hudson. But there is good reason for the elaboration. The estate is obviously big, lavish. The lodge and gate, in miniature, give the setting for it. Considered solely as a week-end house this solution could be criticized for being a little too florid. But considered as a small part of much larger layout, the building gets scale. The L-shaped plan made for a perfect arrangement of bedrooms and baths. There are four bedrooms and two baths, and living and dining rooms are sensibly combined. The architect has done a good job with his problem: to provide a gate house which could be kept open in winter when the big house was closed and used in summer for occasional week-ends, for friends and relatives.

We now desert the traditional and present the modern:



A WEEK-end house at North Castle, New York, designed by Polhemus & Coffin for Mr. David M. Heyman. There is a fine dignity about this little house and some excellent landscape gardening. The cost was about $11,000. The floor plan reveals a scheme of living a little more elaborate than in some of the week-end houses yet it is compactly built. Second floor plan on page 41.

a house for the architect by Mr. George Daub of William Lescaze's office and a house in Wilton, Conn., designed by Evans, Moore, Woodbridge, for Mrs. F. N. Lefferts. Now as we have already indicated, the only way to study modern is to study plan. The reason Mr. Daub has a flat roof on his house is not because he likes the appearance of a flat roof better than that of a sloped roof. Mr. Daub wanted to put a little *(Continued on page 41)*



EMPIRE EXCHANGE ASSOCIATES, DECORATORS

EXOTIC ROOM OF TRADITIONAL INSPIRATION



I HAVE always felt that if you could be an architect, a decorator and a mural painter, you might design just the kind of home or room that you would like to live in, just as a great singer should be a composer, and a sculptor should do self portraits. But how seldom this happens! In the main, if you want a home, you think out all these beautiful plans, and then you talk them over with an architect, then a decorator, and again with a mural painter, and the three of them may or may not combine to give you that interesting, comfortable, convenient, hauntingly beautiful place which you have dreamed of as your home.

But in the room shown on these two pages we have the ideal combination. Mr. Winter, who did the murals for his dining room, also assembled the furniture, and has the happiness of living there. The dining room is in Mr. Winter's New York apartment on East Seventy-Second Street, and the whole layout for room and murals is an ideal that he has long had of combining fine English Eighteenth Century furniture with a background of tropical richness.

You could not speak of these murals as modern in the modernistic sense. They are not abstractions, and they are not planned as a background for formal square pieces of furniture. They are just modern in so much as today you have your walls decorated in a manner that expresses a certain interest that you have. Mr. Winter is intensely interested in vivid presentations of life, and, although the mural here is modern in feeling, the motives are all definitely traditional, fundamental characterizations. For example, the cypress trees and human figures are clearly outlined, but the forms are stylized to something very simple but ex-



Photos by Emelie Danielson

THE illustrations here are of the four walls of Mr. L. Clark Winter's dining room, designed and painted by himself as a background for exceedingly traditional furnishings. Practically every detail, from silver to furniture, is true to English Eighteenth Century tradition, and shows up in startling contrast to the exciting modern mural of flaming color and curious rigid geometric designs. In this assemblage of modern and traditional, Mr. Winter has accomplished a tour de force.

tremely exciting. You could hardly call this painting by name. It tells no story. But it has a functional part in the room, and forms a distinguished background for the antique furniture, and, like rare music, sets a mood for dining—gay, exotic, serene or intellectual.

As dinner is announced, and you enter the dining room, you see the dramatic central portion of the mural framed in the opening. You see rare birds, animals of the hunt, exotic fruits flourishing in a land of abundance. You see women in long white gowns carrying vases of flowers and pitchers of wine. And above, sit a pair of rather cynical white monkeys, peering down at it all. Here at a first glance you might notice the single Venetian blind covering three windows, the chaste pedestal bearing a black vase of flowers, the white leather screen and dado, and you might remark how the simplicity of all this sets off the richness of the mural. However, the painting itself is part of the room. The wine color, for example, of the carpet and French headed drapery, the white of the wall, and the color of the seats are carried into the *(Continued on page 44)*





Courtesy Wildenstein & Co.

Fragonard--1732-1806

Springtime, or the Happy Mother, one of Fragonard's few rural scenes.

THE WELL AS A SOCIAL CENTER

By Mary Fanton Roberts

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Civilizations are revealed in the places where men and women congregate—in the great baths of Caracalla, with the half-naked, strutting young Roman nobles; in the barges on the Nile, with their languishing ladies and the abject conqueror, Mark Antony; in the great cathedrals of France, where criminal and cavalier sought advantageous counsel; in the market places of Italy, the guild halls of Holland; around the splendid old fountains in the squares, where, in almost every land, from the Fourteenth to the Twentieth Century, the women clustered and drank their fill of gossip and water; for centuries the centers of the humble social life of the towns. There were, of course, the Greek women, stepping splendidly down the olive hillsides, the Spanish women balancing their water jugs on their beautifully poised shoulders; for, thanks to the fountains that centered social interest, the women and children, as the water-carriers of their day, learned to walk magnificently, with a rhythm and grace not equalled in the present time.

Because the town women loved to congregate about the city fountains, all the way from England to Greece, these places of utility and beauty became of an importance second only to the churches and the markets. Social popularity was established, reputations ruined, according to the mood of a morning. I can imagine the Mr. Winchell of those days seated on the rim of the fountain, eager, alert and sharp-eyed, and a Mr. Woollcott of the Seventeenth Century with an occasional story to be wittily recounted after the water pitchers had been launched on the children's shoulders and they had scattered to their homes. And I am sure that, if "Esquire" had come into existence in that era, it would have been edited from a balcony overlooking a sumptuous fountain, with a glimpse of gaily costumed young men in the background and much beauty moving to and fro.



In Verona, one of the most famous wells is built with a marble canopy and rare wrought iron fittings. The base is most elaborately carved stone.



The well in the monastery of Certosa di Firenze is one of the most famous in all Europe. It was built of pietra Siena back in the Sixteenth Century, the same stone used in the old cathedrals.

Perhaps for the sake of the women, perhaps because the eye of the city was upon them, the artisans of the different countries designed and built beautiful structures of marble and bronze and lead, finely decorated with a rare craftsmanship. Curiously enough, the water cisterns of those early days, and the fountains and the well-heads, were sel-

A WELL in a California patio, with a Spanish well-head and arch of the finest wrought iron. This is used as a receptable for flowers and for its decorative value. W. E. Flannery, architect. Photo by Charles Alma Byers.



dom designed and planned by the famous sculptors of the time. Who of the men we remember most easily ever produced a fountain for a market place, a well-head for a city square? Not Michelangelo, not Canova, not Donatello, not Cellini. They were, practically without exception, the work of the artists of the people, finely trained craftsmen, proud of their skill, of their city and of the purpose of their handiwork. It was for their mothers and their sweethearts and their children that they modeled and adorned these rich public monuments, these centers of community interest, places for the opulent, friendly women to rest and become the columnists, the town-criers and the telegraph stations of their time.

Centuries ago, until they became the sources of the cities' water supply, the wells were entirely utilitarian, practically little more than vessels for water, with simple forms, frequently of stone, decorated or not, as the owners would have them. Then, as they grew in popularity, they were contrived with all the lavishness and beauty, in a smaller way, that was expended on the cathedrals and the guild halls. Architecturally, they were reminders of the finest artistic accomplishment of the time; and were protected from the storms and the weather by splendid canopies of marble and wrought iron, or finished with wrought iron arches of exquisite craftsmanship.

AN ancient Spanish well in an old Spanish garden. The mechanism of drawing the water is most interestingly shown here. In back of the first well is an old foundation for a fountain, of concrete decorated with rare Spanish tiles. The architecture of the house is singularly beautiful, and in the double Moorish windows are grilles of very ancient wrought iron.





AN ancient well-head in a beautiful garden in Greenwich, Connecticut, surrounded by a growth of slender young trees. Armand R. Tibbetts, Landscape Architect.—A very old Gothic well, with upspringing canopy of wrought iron. The form is primitive and wrought in stone. From Mr. Howard's private collection.

Mr. Francis Howard, who knows the well-heads of the market places and gardens as intimately as we know a subway station, has collected fine examples of the richest of these models from all over the world. Where no wells require their protection, he has set them in cloisters and courtyards and patios, and has thought out a variety of practical uses for them.

He considers the well on the estate of the ancient Chateau de Chenonceau in France, with its Gothic inspiration and ethereal wrought iron canopy, perhaps the finest of all. It dates back to the Fifteenth Century, and is now an object of tourists' delight.

In Italy, the well in the monastery of Certosa di Firenze is one of the most architecturally perfect, constructed of pietra Siena, which was so generally used in the building of old Florence. It is of Sixteenth Century origin, is in fine condition and still used as a "water supply" for the city.

In Verona, one of the most famous of all the wells is built with a marble canopy and wrought-iron fittings. The well in Sicily that is most often visited is in the monastery of San Dominico. It is made of twenty-seven pieces of yellow marble, put together with strips of lead, and supposedly dates back to the Thirteenth Century. In Spain, the prevailing material used in the building of ancient *brocals* is terra *(Continued on page 44)*

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A MODERN well-head in the garden of Mr. and Mrs. A. Shanke in Los Angeles. It is fashioned somewhat after the manner of the old English wells, with cobblestone curb and wooden roof.—A wishing well in the California garden of Mrs. J. E. Argus. Here you drop a penny and make a wish, and, regardless of fate or destiny, it comes true. Photo by Charles Alma Byers.



WALCOTT & WORK, ARCHITECTS

Photos by Jessie Tarbox Be

THE front facade of Mr. and Mrs. Russell S. Walcott's picturesque French Provencal farmhouse in Barrington, Illinois. The steep-pitched roof, sloping down to the comparatively low walls is an architectural characteristic harking back to the Middle Ages

THE REVELATION OF GALLIC TEMPERAMENT IN PROVENÇAL ARCHITECTURE

By Adrian Ten Broeck



DETAIL of the front door of the Walcott farmhouse, showing an exceptionally fine feeling for design and balance in the panels and mouldings. Note the delicate fluting on the classic lintel, with its echo of Greece by way of France

THERE is no style of small house architecture that can stimulate the imagination to the degree which does the French Provençal. John Ruskin, describing one of them, wrote, "and even the general dilapidation of the building tells a thousand times more agreeably to an eye accustomed to the picturesque, than the spruce preservation of the English cottage"—and Ruskin had an Englishman's partiality for his native architecture.

The home of Mr. and Mrs. Russell S. Walcott at Barrington, Ill., is a French farmhouse. As such, the distinguishing characteristic is the steep pitched roof above relatively low walls—a treatment which throws the roof masses into prominence. This roof dates from the Middle Ages. It assumed official recognition when Henry IV commissioned Johannes Vredeman Vriese, a Dutch engraver, nick-named Gerard de Jode, to help design some palaces. The beauty of this roof when carried to its full possibilities is such that it has earned for itself the name of "an architecture of roofs."

French country houses almost invariably have a forecourt. While it may be considered an accessory to the design, it undoubtedly antedates the house itself. It was the *"court d'honneur"* of the manor houses of feudal times—times when no small houses existed.

The square wings with their square hipped roofs suggest the towers of various shapes and sizes which are still to be found attached to the older farmhouses. The French peasant now uses them, and it must be said, with due veneration, for almost any conceivable purpose; for storing grains; to shelter his cattle; originally they were designed as keep-towers, a part of the *maison patricienne fortifiée*. It was to these towers that lords retired not to be caught napping when uninvited and armed guests descended upon them. In the days of chivalry, it was the place from which the faire damoselle looked down upon sir knight. In the Walcott house these square wings are a part of the integral plan, and serve a purely modern purpose, yet, nevertheless, they have an architectural significance which transcends, in the imagination, their present use. The shapes and sizes of these towers, the relation of their mass to the mass of the house is a study in itself; and a story that is equally interesting whether they were manned by tenant farmers protecting their lord's lands, or as *pigeonniers*, housing thousands of birds—or as garages and sun porches.

The complete lack of harshness in the lines of the Provençal house is an expression that reflects Gallic temperament—a slurring of lines, that peculiar trait of liaison which is more fundamental than even language. It is revealed in most of the details of the house. The roof swings up in a slight curve above the eaves; and underneath, the soffit





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TOP: From the porch, one has a sweeping view of the quiet, sunny gardens. The modern touch given by the metal and rope chairs is unexpected in this adaptation of an ancient architectural style, but not at all out of key.—At the right is a corner of the terrace, with a quaint wrought-iron grille at the window, effective against the white-washed brick wall.—Below is a glimpse of the Walcott dining room, with its fine English oak paneling. The table is Sheraton type, the armchairs are Empire, and the straight chairs are Directoire.



turns slightly in to meet the wall. The outward movement softens the roof lines at the gable ends; the curve under the eaves effected by simple brick corbel reduces the hardness of the shadow cast by the roof. Dormers have been stained to blend with the tile. Large windows are set beneath low arches; and the motif of the arch is carried over into the curve of the roof above some of the dormers. In the undertones of this architecture, as in Gallic nature, there is a delicacy or sensitiveness which is predominantly feminine.

No paint was ever used on the walls of these houses—it would have been too expensive. It is better so, for whitewash gives to the masonry a richness that paint would completely obliterate. Its rough surface catches a side light as brightly as a front light. This brings out the sculptured quality of the brick. Thus, while it brightens the wall, the stonework still retains its promise of depth, and from the exposed face we sense the third dimension. It is against these whitewashed walls that the peasant gardener would carefully train his espaliers.

There is in these houses the expression of almost perfect balance, for their builders had discovered the secret of a unity in which there was no uniformity. It is something which cannot be reduced to formula, something which is more pleasing because it is evasive. Joubert used to say that "reality must be cloaked with a vail of illusion." The older houses have just that.

If there is one thing which you can absolutely count upon, it is that you can count upon nothing. In other words, one part of the French cottage will tell you absolutely nothing about any other part. In looking at the front, you can not anticipate or visually project the rear. Yet you will know that with all this uncertainty there (*Continued on page 44*)

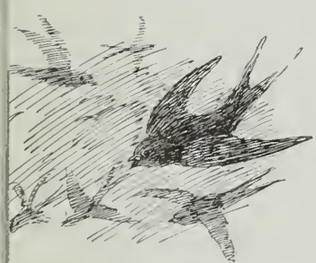




THE brown pelican on flight from the West Indies to its breeding grounds in the Carolinas. This is a fish-eating bird, and is one of the three American varieties of pelican. Photo by Brown Brothers.

HOME COME THE BIRDS

By Henry Smith Williams



THERE is no day of the year when we lack feathered guests in the dooryard and at our foodtables at Three Brooks. But for the most part they are not the same guests at different seasons. Only four or five species are "permanents;" the chickadee, the quaint nuthatch, and the sedate hairy woodpeckers are with us always. The obstreperous blue jay retires only to the woodland, where there are several other permanent residents—crows, owls, partridges—that we hardly count as guests, we see so little of them. For the rest, all our birds are migratory in habit, and therefore spend only part of the year with us.

These migrants are many birds of many minds. Each species has its own manner of life, fixed by generations of inheritance. There are three main groups, which, from our viewpoint, may be described as winter visitants, spring and autumn transients and summer residents. The winter visitants leave us in the spring, and go north to Maine, Canada, Labrador, even Alaska, for the breeding season. The transients have summer habitats to the north of us and winter habitats to the south, and so stop off only for



ABOVE: Little barn swallows shown in a drawing by Dr. Williams. They are found throughout North America, and migrate to the tropics in the fall. They make their nests in old barns, chimneys or cozy corners under old bridges.—Right. This high stepping creature at the right was much admired by Audubon for its thrilling voice. It migrates in the fall to the tropics, and is known as the Louisiana Water Thrush. Photo by C. W. Leister.



a brief rest and a few meals. The summer residents were born here and will come back to make their nests here and nowhere else as long as they live; but find it expedient to retire to warmer climates for the less hospitable half, or three-quarters of the year.

This explanation will make it clear, I hope, that the division just suggested is purely arbitrary, and a matter of local geography. Our wild life sanctuary, Three Brooks, is located in Connecticut, and represents therefore a mid-latitude station. Our groups of winter visitants, transients and summer residents would be comparable to the corresponding groups in, say, Ohio, Iowa and Nebraska. But it is obvious that for stations farther north or farther south, respectively, the same species of birds would be differently grouped. For example, our transients, the fox sparrow, the white-throat sparrow, the hermit, olive-backed and gray cheeked thrushes, and a half dozen delightful wood warblers, are summer residents in Canada. Meantime all our summer residents—from robin and blue bird to oriole, tanager, and hummingbird—are winter visitants in some southerly region from the Carolinas and Gulf States to Colombia, Brazil, and Argentine.

The amazing feature of it all is that each individual bird (within the narrow range of the limits for its species) has its own seasonal schedule and habitat, from which it never varies. The earliest spring migrants, robin, blue bird, song sparrow, flicker, phoebe, have a somewhat variable time schedule, dependent on the weather. But the travelers from the tropics—oriole, grosbeak, tanager, vireo, whippoorwill, cuckoo, wood warbler, kingbird, hummingbird arrive each within a day or two of the predetermined date for its species, as if they timed the sun. If we failed to be greeted by the first oriole on May 10th, we would be disposed to challenge the man-made calendar. If any summer resident fails to appear by the middle of May, we regretfully conclude that we shall never see that particular guest again.

In speaking thus, I would not be understood to imply that we know every one of our summer guests as an individual. That could hardly be, for birds of a species are too much alike to be identified always at a distance. But we do know a good many of them, by their individual peculiarities of manner, habit, or song. Again, many of our "educated" orioles, robins and kingbirds have their individual particularities of method in nest-building, and are thus unmistakably identified. Let me cite a single illustration.

One season at Three Brooks a kingbird built a nest of white yarn on a fork of one of the few branches of a little seedling apple tree by the pond. I secured that nest as soon as the young had vacated it.

A year later another white yarn nest, almost precisely similar, was built on the other fork of the same branch, not more than eighteen inches from the site of the first. No one who examines the two nests is likely to doubt that both were built by the same bird. There is probably no third nest of kingbird or other bird in the world that closely resembles these structures, which so closely resemble each other.

The bird that built them is only a summer resident at Three Brooks. Birds of her species come to our northern latitude only for the nesting season. They spend the winter in South America, Colombia, Peru, perhaps fairly at the equator, at least three thousand miles away. So our kingbirds make a round trip of at least six thousand miles each year of their lives. A most hazardous double journey it is, at that, involving a non-stop flight of from five hundred to seven hundred miles each way, over the Gulf of Mexico.

THE frigate, or Man o' War bird, is seafaring, and is related to the pelican. It has a fighting nature and inhabits the semi-tropical shores during the winter, migrating in the autumn and spring. It breeds on sea-cliffs and little islets.

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Practically the same thing holds for our orioles, tanagers, grosbeaks, hummingbirds, and some vireos, wood-warblers and thrushes. Another coterie of the summer visitants, including the bobolink, go to South America by an alternate route equally hazardous, across the Caribbean Sea. These are the two chief migration channels for birds of the Eastern United States. Birds of the Pacific slope travel through Mexico and Central America, and escape the water hazards.

A question often asked is this: Why do the eastern migrants choose these perilous over-water routes, when they might (seemingly) go so much more safely via Cuba and Yucatan, or overland through Mexico?

The first answer is that the birds do not *choose* their migration routes at all. They follow the autocratic monitor called Instinct. For each species, a route was selected by its ancestors of thousands of years ago; and the individual of today has scarcely greater control over its line of flight than it has over the color of its plumage.

But this answer does no more than prepare the way for another question: Why did the ancestors select the hazardous routes now followed instinctively by their descendants?

The answer to that question is rather startling. The remote ancestors did not select routes that were ultra-hazardous. When (in a long, long series of generations) they first traversed the territory of the present migration-trails, there were no long stretches of water to be crossed. There was ample land connection between the northern and southern continents, affording suitable feeding and breeding grounds for the ancestral birds which were not at first migrating, in the modern sense of the word, but merely extending their habitat year by year or century by century, to meet the needs of increasing populations.



"NOVEMBER GEESE" honking their way to southern climes. Etching by Frank W. Benson, courtesy Kennedy Galleries. A fine bit of sky decoration.

By such slow expansion, a species would extend its habitat, inch by inch as it were, until it compassed the zones, as far as climatic conditions permitted. Ultimately regions would be reached where life could not be maintained throughout the year; and from such regions the birds must retire—back along the ancestral emigration-route—for the winter. Every inch of this route was originally favorable terrain for food and shelter. If more recent geologic changes made life no longer tenable in some areas, the wings of the birds make it possible to pass over these and complete the journey to the safe haven of the original habitat.

Stated in a phrase, then, the migration trail of any bird today is the emigration trail or route of its long series of remote ancestors. There is no other plausible theory to explain the diversity of migration routes, as observed today. But this theory *is* adequate, and in many ways satisfactory. It clearly explains a multitude of otherwise utterly mystifying phenomena of bird migration.

Let me cite a single illustration. There are two familiar species of wood warblers, one called bay-breast and the other black-poll, of which the immature plumage is so similar that they cannot be differentiated, even by an expert field ornithologist, as they mingle in the treetops, bound southerly in the fall through the eastern States, from the breeding haunts in Canada. But when the Gulf States are reached, there will be a division of the ranks, and every bay-breast will presently fly off southwesterly across the Gulf of Mexico; while every black-poll will move southeasterly through Florida, and thence across the Caribbean to Brazil.

There is nothing puzzling in this if we assume that the remote ancestors of one species emigrated from the region of Colombia over the region that is now submerged beneath the Gulf; while the ancestors of the other species similarly advanced across land that is now submerged beneath the Caribbean; the two groups spreading over the eastern United States together. There remains another aspect of the phenomenon of migration that is perhaps even more mysterious. It is revealed in the oft-repeated ques-

tion: *How* does a bird follow a long migration-trail?

Re-stated in terms of the theory just suggested, the question might be phrased thus: What possible knowledge can a bird have of the emigration-route of its remote ancestors?

At first blush that question seems simply inane. Yet the valid answer is that, in one sense of the word, every bird may have, and probably does have, precise and definite knowledge of the matter in question, in the form of an hereditary instinct which involves what (for want of a better term) we may call a "sense of direction," coupled with an equally instinctive propensity to move in the pre-determined direction at a given season of the year.

There is no question at all that the impulse to migrate is purely instinctive, in the case of the summer visitants from the tropics of which we are speaking, No other proof is needed than the observed fact that many of them leave us in August or early September, while summer temperature prevails and the food supply is at a maximum. Equally convincing is the fact that these birds leave the tropical regions of their winter sojourn for no obvious reason having to do with temperature or food supply.

An interesting detail is that the males of most or all species start out first on the northward flight, leaving their future mates behind them. It is the mating instinct that impels them, and the northward migration is made solely to reach breeding haunts—yet the males fly away from their mates, and the latter, following at an interval of days or even weeks, can certainly have no assurance other than that furnished by instinct that they are taking the same route and destined to reach the same goal.

So accurate is the instinct-pilot, however, that nothing short of accident will prevent every individual from compassing the long journey by a pre-determined route, and ultimately arriving at the very spot where it was born. For *that* is the destination of every migrant. The entire strategy, so to speak, of the movement of the vast migrating army of millions of individual birds of scores of species is founded on the one basic law that every bird will find its summer home and nesting site in the immediate vicinity of its birthplace.

If you consider the matter for a moment, you will see that this law is of supreme importance. Take away that "homing" instinct, and every bird would be free to select for breeding place the first suitable location it came to. A thousand or a million birds might wish to locate in some site where there was room for only a single pair. There would be utter chaos in the bird world; with inevitable starvation as the sequel. Soon no birds would remain.

These theses granted, we think of the migrating bird as following a route which carries it along the line of an infinite series of nesting sites or homes of its direct ancestors. The migration-trail of each individual bird is thus its own hereditary endowment, shared only by its immediate relatives—though of course multitudes of routes blend as the original home of the remote common ancestors is approached. To illustrate: A New England bobolink, in fall migration, moves westerly, then southwesterly; whereas a Montana bobolink moves easterly and southeasterly—but the routes merge in the Gulf States and more or less coincide for the tour through Florida and across the Caribbean, and on to the Chaco, where all the bobolinks in existence spend the winter.

It may be inferred from this that the points of the compass have no direct bearing on the migration routes. The general direction of most routes is southerly, for obvious reasons. But there are birds that winter farther north than they summer (the broad-billed sparrow of Arizona goes northward to California; some German nightingales go north to Ireland), and there are others that start out toward the north, later to loop about and travel far south of their birthplace.

The little blue heron, for example, not infrequently appears in New England in early fall, though born several hundred miles to the south.

We may assume that in years not geologically remote the nesting habitat of the species extended to New England. The stragglers that come to us now are following back the chain of nesting homes of their ancestors, and thus start out

(*Continued on page 45*)

AT home after their long flight northward. A group of migrating birds that have returned to the countryside in which they were born. The top picture shows a scarlet tanager with a greedy group of babies.—At the left is the chestnut-sided warbler family—children hungry, but well-behaved.—And below, bluejay pere and mere gaze calmly upon their undisciplined offspring. Photos by C. W. Leister.



IS AMERICA'S COUNTRY HOUSE A HYBRID?

By Raymond T. B. Hand



THE front elevation of Mrs. Anna C. Morck's farmhouse in the agricultural region of Pennsylvania. Though Colonial in inspiration, the house is modern in spirit and fits easily into its Quaker surroundngs. Attached to the main building at the left is what would once have been the carriage shed and is now used as a garage, with a steeple and weathervane proudly surmounting it.

THE country home of Mrs. Anna C. Morck is a rambling farmhouse located in Northwestern Pennsylvania. It is laid out in the form of a U which encloses the main driveway. The long low lines of the house conform to the natural contour of the rolling country south of Lake Erie. Centered as it is, on a slight rise of ground, it commands a wide sweep of this fertile valley.

Though essentially a farmhouse of New England, it fits into its Pennsylvania setting with surprising ease. Part of this is due to the character of the landscape, and part, the complete avoidance of anything that could be considered servility to type. The Morck house is Colonial in spirit, but thoroughly modern in the interpretation of that spirit. The architects, Polhemus and Coffin, drew upon an accumulated wealth of New England traditions. As a result a warm informal tone has been obtained in place of the Puritan coolness of earlier times.

The country house today is just as much a hybrid as the American saddle horse—both have a quality of politeness. In the horse this is apparent in a greater evenness of temper, and in the modern house, with its long background of development, it is obvious in a certain delicacy of composition. In either the thoroughbred or the early Colonial house these characteristics are lacking. An illustration of this may be observed here in the handling of detail—the gentle sweep of the porch roof above the main entrance; the refinement in the dormers—they are flush with the wall, instead of protruding abruptly from the roof; the conscious artistry of the vertical battens on the side walls of these dormers; the lack of visible struggle between the design and the technique of building. The entire composition is without strain, and to this chiefly the house owes its air of restfulness—and its unobtrusive intimacy.

The wing on the left clearly recalls the carriage shed which not long ago graced every country churchyard—and is still to be seen in New Hampshire and Vermont. The louvred ventilator and vane are likewise architectural accessories inseparably associated with the great barns of the

POLHEMUS & COFFIN, ARCHITECTS





A. DONALD GRAY, LANDSCAPE ARCHITECT

19th Century. The two central arches of this wing form a passageway into the service court at the rear. The closed arches on either side—the horse-and-carriage stalls of a quarter of a century ago, now house the car. These garage units are entered from the service court.

Heavy hand-rived shingles used on the sidewalls have been whitewashed; roof shingles are of the modern variety, weathered gray. In the first houses roof shingles would also have been hand-split, and in most instances would have been *long* shingles, at least three feet in length. However, since roofs are subject to the mechanical wear and tear of the elements, of rain, hail, and high winds, the use of the large shingles in roofs has been abandoned. The custom of using manufactured shingles in repairing houses, both old and new, has been so universal that heavy shingles would today look odd and affected. The finer shingles give an illusion of lightness as the house extends upward and thus add a subtle balance to its architecture. Logic, especially in roofs, dictates use, and usage gives us our ideas of what is proper and in good taste.

The wooden leaders used on this house add a final touch of quaintness, while the whole effect is considerably enhanced by the criss-cross rail of the terrace.

The Early American atmosphere prevails throughout the house. The interest of the interior undoubtedly focuses about the large two-storied living room, a room which has been wainscoted in pine and has great fireplaces at either end. Heavy adzed oak timbers which form rafters and trusses are most effective. The plaster was lightly hand modeled to be consistent with the rugged carpentry. The

LRA HUSKILL LEEDS, DECORATOR



ON opposite page is a view of the great two-storied living room, with its oak-timbered ceiling and its happy combination of ancient grace and modern comfort. Most of the furniture is antique, from Pennsylvania's Westmoreland County craftsmen, and some of the chairs are covered in old linsey woolsey and India prints. There is a fireplace at each end of the room.—Left: The dining room is furnished in pine, and boasts a fine collection of pewter and old Pennsylvania glass, not to mention china made in England after the manner of "Clew's Picturesque America" set, with the Allegheny River painted on a lavender background.

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LEFT: The terrace porch of the Morck house has a light-hearted criss-cross railing and an awning roof which can be removed in winter so as not to obstruct the available light. At the right is a view of the approach to one of the side wings. The shallow flagstone steps and the informal border planting give this little pathway a gay and intimate air.

wide floor boards are laid in random widths and lengths. The fine use of wood in this large room lends much to its air of hospitality.

Though both fireplaces are equal in size, they are different in detail; that beneath the balcony has a brick oven at the side. The small balcony leads to a hallway between bedrooms. It is perhaps more reminiscent of our New England ancestors' Tudor forefathers than of the settlers themselves.

This living room is an interesting example of the possibilities which lie in combining the traditional with the modern. Here the transition has been so skilfully achieved that it passes without notice. The room has the feeling of great age and yet it serves most completely all requirements of the present time. French doors in this type of room are distinctly a modern treatment; in summer they serve to throw living room and terrace into one, and in winter this living room is more liveable because it is more cheerful. The awning which covers the greater portion of the terrace has several advantages over a permanent roof. While it protects from both sun and rain, it diffuses, but does not cut off light. In the winter, when any obstruction is too much, the awning is down. It has a further advantage that awnings are easy to change while roofs are not. The Morck house, like many of the Colonial houses. was built without a dining room; *(Continued on page 42)*

MRS. MORCK'S bedroom is fully in the spirit of the rest of the house with its quaint four-poster bed bedecked with spread and canopy of old Jacobean linen. The spacious windows look out upon the green and rolling head hills of the Alleghenies.





George Santayana, philosopher, poet and now, with the recent publication of his remarkable "The Last Puritan," novelist, was born in Spain, of Spanish parentage, in 1863. His family brought him to the United States at the early age of nine, and he lived here until 1913, receiving a degree from Harvard, where, after two years of study in Berlin, he returned to take up his famous career as professor of philosophy, retiring in 1911. Since 1913 he has been living in Europe.



SPOTLIGHT

Pearl Buck was born in West Virginia in 1892. Her parents were missionaries, and when she was less than four months old, she was taken to China. She spent her childhood in the city of Chinkiang on the Yangtse River. Here, from her native nurse, she learned to speak Chinese before English, although, when she came to write, English became her natural expression. She began to write when she was very young, receiving much sympathetic help and criticism from her mother, whose dauntless personality she has eulogized in her latest novel "The Exile." At seventeen she came to America to attend college, thence returning to China, where she married a young American, a Presbyterian missionary. She began to teach English literature in various Chinese universities. Her extraordinary insight into the Chinese mind and heart was first made evident to the Western world through her memorable novel, "The Good Earth." Since then, with the publication of many subsequent books on China, she has been known as one of the most important of contemporary American writers.



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Namara will sing "Carmen" when the season opens in Hollywood Bowl on June 23rd., selected by the committee as having given in the past the finest interpretation of that role. She will, perhaps, be most widely remembered for her four years singing with the Chicago Opera Company and two years with the Opera Comique in Paris. The Shuberts starred her in the Gilbert and Sullivan operas. She was the youngest prima donna to have made a debut in a stellar role in Genoa at the Politeama Theatre, where at the age of seventeen years she sang Marguerite in "Faust." Lately she has been playing in legitimate drama most successfully, and was starred in "Enter Madame" as well as several other parts at the Pasadena Community Playhouse.

SILVER FOR THE SPRING DINING ROOM

By Ruth Lord Jenkins

A happy variety in form, decoration and feeling characterizes the silver table service of the current season. No matter how definite the taste of a householder may be, or how highly specialized the needs of a professional decorator, the modern silversmith is in a position to offer host, hostess, and creator of interiors alike articles in silver which will meet their respective demands.

It might be that a client who had become enamoured of the sumptuous elaborations of the English Restoration woud ask his decorator to create for him a dining room after the manner of Charles II. High-backed chairs with scroll-work carving, cane seats and backs, or showing wide expanses of tapestry or embroidery, would find place in such a room, as would a long dining table with turned legs and struts and a carved apron. A mirror framed in a garland of carved fruits, flowers and foliage in the style of Grinling Gibbon would hang above a mantel-shelf bearing on its narrow surface tall silver jars and beakers rich in repousse. But with what would a banquet table of this period be set?

Flat silver of so early a period is limited in both scope and survival, and reproductions and adaptations of old English silver for use at table have followed almost exclusively patters of the latter half of the eighteenth century. But now, from the shops of an American silversmith comes a delightful interpretation in flat silver of the Restoration mode.

The fruit, foliage and flowers used so lavishly by the silversmiths and wood carvers of the last half of the seventeenth century have been handled with admirable reticence by the designer who devised these pieces in Restoration feeling. Yet they convey an old-world regality that fits them for service in a sumptuous environment.

Through skilful handling of the Grinling Gibbon theme, the designers of Charles II flat silver have given it a delicacy of expression that makes it applicable to other than Caroline furnishings and table equipments. Gilman Collamore has used this flat silver pattern in combination with porcelains with delightful effect.

In one of our illustrations, we see a centerpiece and service plates of Sevres porcelain, such as was used in the Palace of St. Cloud in the reign of Louis Philippe. Form and decoration follow Viennese porcelain of a still earlier date, the centerpiece being in open lattice design, richly gilded, and the plates showing centers of undecorated white porcelain, bordered by rims of pale bluish grey, on which are traced in gold a continuous design of the Greek honeysuckle.

Flanking the gilded porcelain basket, filled with white freesias, are two candelabra, reproductions of French eighteenth century models. In each, a cupid of snowy bisque stands on an ormolu base, triumphantly holding aloft three ormolu branches, each of which is surmounted by a candle cup formed of foliage. Goblets and wine glasses of amber glass in the style of old Bristol add glow to this unique combination of gold, white and grey. The flower, fruit and foliage decoration on the handles of the accompanying pieces of flat silver lends itself harmoniously to the lightly imaginative feeling of the whole table.

In flat silver, the royalist mood again finds expression in a design showing the symbolic rose of England. The handle of each piece bears on its reverse side the crown of the Royal House of Windsor, impressed after the manner of an old English hallmark. On the obverse side of each article appears the traditional English rose, surmounted by a flowerette exquisitely hand-chased. The tines of the fork are moulded on long, slender and singularly graceful lines, and show a fluting between each prong that is a new application of an old craftsman's style. The shell-shaped ends of these pieces give them an eighteenth century English appearance; the flowerette, a flavor of the Renaissance.

Utilitarian, no less than aesthetic, are certain features of this pattern. The knife handle is so shaped that it fits the hand with ease, and the blade



REPRODUCTION of Charles II silver is shown upper left, a taste which this gay monarch acquired during his time in Paris. Rogers, Lunt & Bowlen Co. Photo by Dana B. Merrill—Three-piece rare and unusual Georgian tea set, London 1821. S. Wyler, Inc.—Modern silver tea set with wicker-wound handles from International Sil-



GRAPES mounted on a picturesque holder—a new idea from The Gorham Co.—Two very modern tea sets, substantial, but with fine flowing lines, from Georg Jensen, Inc.—Modern flat silver from Towle Mfg. Co. The design is an intricately fascinating combination of roses and sea-shells.—A centerpiece from R. Wallace & Sons, with an elaborate design on the brim worked out in a pierced and raised pattern. Photos by Selby.

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is firmly attached to the upper section by a metal seal, thus ensuring against disaster from the repeated washings and polishings to which flat silver must be subjected. Among these pieces is to be found every conceivable article in first silver—knives, forks and spoons so deftly designed that they may be put to several uses, thus allowing the hostess of a modest menage to set her table correctly with not more than six pieces for each person. But with due regard for its practical values, a discerning critic will see that the supreme asset of this delightful set of flat silver is aesthetic. Because of a delicate appeal, it will claim the attention of both brides and matrons.

Closely related to flat silver is the service plate. It is offered this year in a pattern so original that it must claim the attention of silver fanciers, as well as hostesses with a flair for the unusual. The plain surface of the plate is surrounded by a rim representing a design on old lace which, by means of delicate, accurate piercing and skilful and costly dye and tool work, convincingly represents the feathery texture of lace. Deep, elongated scallops superimposed on underlying scallops suggest the Genoese point of bygone centuries; such lace as was worn bracelet-cuff fashion by Anne of Austria and at their boot-tops by young gallants of the French Regency. Attentive examination shows a fine rendering, through a glorified chasing process, of the mesh and ajours of lace. We are assured by the silversmiths who have produced this new expression that, to their knowledge, this is the first time in the history of the craft that an attempt has been made to interpret the spirit and texture of lace through the medium of silver. *(Continued on page 43)*





N THE opposite page is a corner of a bedroom in the Fifth Avenue apartment of Mr. and Mrs. Thomas Yawkey. This room was decorated by Ruth Campbell Bigelow, who is particularly proud of the unusual single-canopied Chippendale twin beds—her own design. The delicately carved arch joining the beds at the foot is quite unique, and the fine woodwork is painted in delicate tones of cream and peach. The valance of the canopy is decorated with hand-painted antique flowers, and the spreads are damask a faded apricot in color.

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DISTINGUISHED ROOMS OF THE MONTH

BOVE is an interesting modern living room in a New York penthouse, designed by Walter R. Koessler for a recent motion picture, produced by Fox Films. The color scheme is a smart black and white, with chrome trimmings. The fireplace wall has a graceful mantel, and the mural over the fireplace, painted by John Peacock, a former associate of Rockwell Kent, gives just the right dramatic touch to this cool and spacious room. The large window has French doors that open out on the private terrace—a veritable oasis in the clamorous desert of a great city.

DECORATING an old American farmhouse which she had purchased on Long Island Mrs. Douglas Hunt Talmage began by preserving the original beams in the ceilings, not entirely for their own beauty, but to add height to the rooms. At the right is a corner of the living room, showing the fireplace with simple lines, and a number of porcelain roosters which Mrs. Talmage brought from China. The walls are off-white plaster, and the curtains at the terrace door and the upholstery of the armchair and sofa are of dark green glazed chintz with a bright flower design. All the furniture is authentic—a happy combination of Colonial and American styles. Photo by Edwards Hewitt.







UPPER LEFT: The water garden at "Welwyn", the estate of Mrs. Harold Irving Pratt at Glen Cove, Long Island, shows interesting planting of pond lilies and reeds. Note the entirely natural appearance of the pool.—Below: Another glimpse of the "Welwyn" water garden, with its cleverly graded bank and intelligently grouped rocks James Greenleaf, Landscape Architect.—A fanciful little Japanese water garden at "Glenallen", the estate of F. F. Prentiss in Cleveland Heights, Ohio. The flat, square stepping stones make an amusing Oriental path through this fluid plot, and the tea house constitutes an effective observation point.

Photos by Mattie Edwards Hewitt

A FOUNDATION FOR WATER GARDENS

By Harold A. Caparn, L.A.

EVER since fine gardens were made there have been water gardens, for any garden in which water is a dominant feature may properly be called a water garden. Thus, Versailles is a vast water garden. And as water is essential to the existence of a garden, as it adds to its light and shade and mystery and doubles its pictorial effect by reflection, it is a peculiarly appropriate spectacle in any form it may take, whether pool, waterfall, spray or jet.

But what the reader of this article is probably thinking of is a garden containing water for the growth of aquatic plants. This is the modern type of water garden. While the plants add their color and charm, they sometimes detract from the garden itself in proportion to the water space they occupy by just so much diminishing the light and reflections. Therefore it is desirable to adjust the size and shape of your pool and the plants it contains so that the brilliancy and depth of the water may not be lost.

Aquatic plants may be grown in natural or artificial pools or tubs. The pool may be just a depression in the ground like a natural pond or backwater, or it may be of masonry or concrete (reinforced concrete is best) with an expensive marble coping. It should be two feet deep with twelve inches of topsoil over an inch or two of cow or sheep manure. For individual plants such as lilies and nelumbiums it is better to have boxes of cypress 12 inches deep and 3 feet 6 inches square inside. It may be fed by a

PLANTING LIST

1. Nymphaea (Water Lily)
2. Calla aethiopira
3. Taro (Colorasia)
4. Sagittaria (Arrowhead)
5. Eichornia azurea (Water Hyacinth) nh
6. Iris versicolor (Blue Flag)
7. Iris pseudacorus (Yellow Flag)
8. Cyperus alternifolius (Umbrella Plant) nh
9. Alisma plantago (Water Plantain)
10. Certostigma plantaginoides (Leadwort. Plumbago). To rover concrete rim
11. Myosotis p. semperflorens (Forget-me-not)
12. Hosta subcordata (Funkia)
13. Iris kaempferi (Japanese Iris)
14. Peonies
15. Astilbe in variety
16. Hemerorallis thunbergi (Yellow Day Lily)
17. Asters, perennial, medium height
18. Tall Phlox
19. Taxus r. brevifolia (Japanese Yew)
20. Thuja o. pyramidalis (Chimney Arborvitae)
21. Thuja o. wareana (Siberian Arborvitae)
22. Pinus m. mughus (Mugho Pine)
23. Forsythia suspensa (Weeping Forsythia)
24. Spiraea vanhouttei
25. Weeping Japanese Cherry
26. Viburnum tomentosum (Doublefile Viburnum)
27. Creeping Juniper
28. Juniperus pfitzeriana
29. Cydonia japonica (Japan Quince)
30. Spiraea Reevesi f.p.
31. Deutzia gracilis
32. Berberis thunbergi rubra (Redleaf Japan Barberry)
33. Taxus cuspidata, upright (Japanese Yew)
34. Kolkwitzia amabilis (Beauty Bush)
35. Deutzia s. candidissima (White Deutzia)
36. Malus (Flowering Crab)
37. Biota or Chinese Juniper

spring or a pipe. But the water must be still and the supply and the overflow arranged so that water remains at the same level once the plants are grown.

But a pool, though it may be full of beautiful plants, is not yet a water garden. Like any other garden it needs a setting. If you were to fill your entire back yard and (or) front yard with water up to the property lines, you would not have a garden but only a pool. This setting may be whatever you can make it, grass, flowers, shrubbery, trees, rocks, a building or any or all of them; so that, while it is desirable to have as large a pool as you can make and manage (for many water plants take up a good deal of room: a nymphaea or water lily requires fifteen or twenty square feet to spread in) it is necessary when planning the size and shape of a pool to keep in mind the available space round it and how it can best be used.

If yours is acreage property with rolling surfaces, it may be that a stunning water garden could be created in a natural depression by building a dam and letting a supply pipe or a natural spring fill it up. For so shallow a pool, an earth dam very wide in proportion to its height and shaped so that it looks like a part of the natural surface is best. Unless there is a clay subsoil that holds water, such a pool should be lined 3 or 4 inches deep with clay well rammed under the soil so that the water will not seep through.

Lovely water gardens can sometimes be made in open spaces in natural gullies or watercourses among exposed rocks. Or a brook may be made by a succession of small pools. How this may be done must depend on the ingenuity and taste of the designer.

Perhaps the most difficult pools to design satisfactorily are those with irregular forms emphasized by concrete walls, once so popular. Most of those that the writer has seen made him wish that they had been not merely difficult, but impossible to make. When such construction is necessary it might probably be done by following a contour line in a depression with a wall and covering the top wall with flags.

As to the arrangement of plants in a pool, tall plants such as nelumbium (lotus) cattails, or pickerel weed may be planted in the corners or center of a square or rectangle, or in the center line near the ends of a rectangle or oval or in the middle of a circle. In an informal pool taller plants may be set in the bays or indentations. Lower growing plants in such relation to them as individual taste may prefer.

The Editor finds that typical plans are of interest and use to readers, so an imaginary plan is presented. It assumes that someone has a sloping site on which it is desired to make a water garden, a not uncommon condition. This, obviously, can only be done by making a level space for the pool either by cut or fill, which would produce a bank as background to the water. Since rockwork is so popular, a rock treatment is indicated, which has a practical use in holding the bank and minimizing washing of soil into the pool. But the rocks may be omitted without material change of the plan and section. For the rocks would be substituted suitable planting of shrubs, vines, perennials. But the planting must never be high enough to cut off the sunlight, that essential in a water garden.

Concrete pools may be reinforced with heavy wire netting. When the concrete is set (which will take 3 or 4 weeks) the pool should be filled with water and kept full for two weeks or more. Then it may be drained, and the plants set out. Water may now be introduced and the depth gradually increased as the plants develop.

Two or more fish may be put in the pool to keep down mosquitoes. Snails, green frogs, fresh water mussels and other aquatic animals devour green scum and insects and thus keep the water clear. All these can be procured from the dealer.

Any soil under water should be kept covered with 1 inch or more of sand or fine gravel to prevent muddying.

38. Iris germanica in variety

Note: nh* not hardy. Such plants, like annuals, must be replaced each year, unless they can be kept over in a greenhouse pool.

Hardy Water Lilies (Nymphaea.)

White, Gladstone
Marliac White
Gonnere
Pink, Eugenie de Land
Formosa
Marliac Rose
Red, James Brydon
Attrartion
Robinson
Yellow Chromatella
Sunrise
Pink Bronze Sioux
Paul Heriot

Tropical Water Lilies. Should be replaced each year unless a greenhouse pool is available

Day Blooming
White Gracilis
Pink Castalia
Independenre
Zanzibar rosea
Blue Coerulea
Dauben
Independence, Blue
Jupiter
Henry Shaw
Night Blooming
White Lotus dentata
Juno
Pink Omarana
Bisset
Red Rubra rosea
Frank Trelease
Emily Grant

Water Edge Plants

Myosotis s. semperflorens Forgetmenot
Callas nh
Sagittarias
Taro (Colocasia) nh
Jussiaea Longfolia yellow
Thalia dealbata, Water Canna nh
Caltha palustris, Marsh Marigold
Iris versicolor (Yellow Flag)
Iris pseudarorus (Blue Flag)

Shallow Water Plants

Sagittaria (Arrowhead)
Menyanthes trifoliata Buckbean
Pontderia cordata, Pickerel Rush Blue
Eichornia azurea
Pistia stratiotes (Water Lettuce) (shady pools)

"These two classes may be grown in pots or tubs, water edge plants with the top of the soil just above water level, shallow water plants with the soil two inches or more below water level." May be added ad lib. Tub Gardens: Tubs are for sale by dealers as small as 2 ft. diam. Or a barrel may be sawn in half to make two tubs. Or a square box preferably of cedar or cypress may be used. Two or more tubs together, 6 in. or more apart may have perennials or annuals between them, or there may be flagstones with dwarf plants between overhanging the rims. In cities tubs are used in back yards, on roofs and even on fire escapes, though we don't advise thus inviting the displeasure of the Fire Department.

Plants for tubs: Nymphaea tetragona, white and yellow. Water hyacinth, Water Lettuce, Dwarf Sweet Flag (Acorus gramineus), Cyperus gracilis.

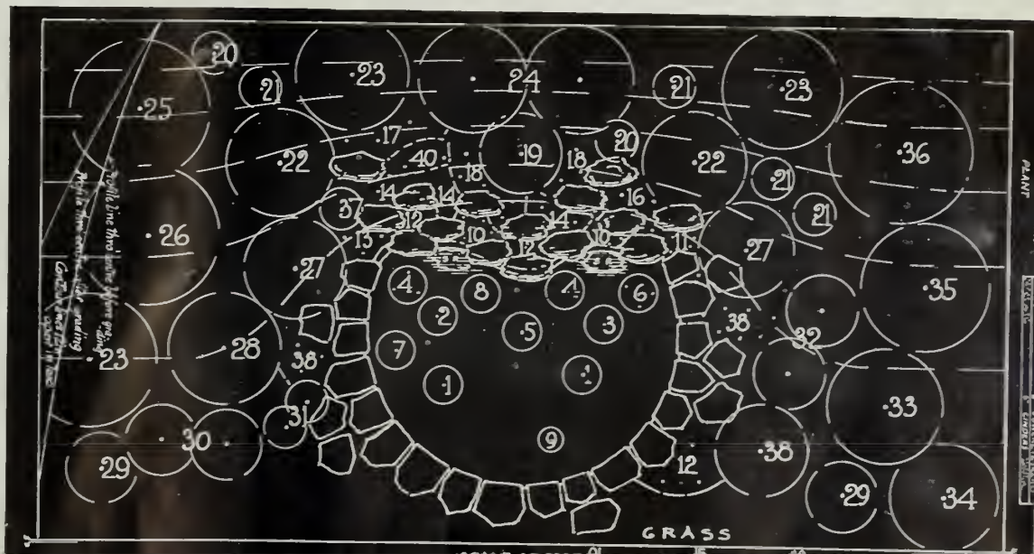
Free Floating Plants

Salvinia nh
Azolla caroliniana
Lemna minor (Durkweed)

Tall Growing

Taro nh
(Nelumbium Lotus) Will not grow well in tubs. Should be grown in pools with soil rovering the bottom.
Cattails
Acorus calamus
Thalia dealbata (Water Canna) nh
Pontederia cordata (Pickerel Weed)
Cyperus papyrus Paper Plant nh

THIS plan suggests a method for making a water garden on sites of almost any slope, or on level ground. Rocks may be used or not. The concrete edge of the pool may or may not be covered by flags extending over the edge. Water is twenty inches deep, allowing about twelve inches of soil in boxes, tubs or pots. Shallow water plants may be grown in tubs or pots raised to the top, as shown in cross-section. Design by Harold A. Caparn.



COOL-LOOKING FURNITURE FOR WARM-WEATHER DAYS



MODERNAGE has made some very exciting slip covers for last minute summer furniture. White cotton tweed covers the frames of the chairs, and the cushions are of brilliant green and white striped textured cotton. The effect is both cool and dashing.





SUMMER clothes for your winter chairs are much in vogue this season, and are as attractive as they are economical. This slip cover, from Lehman-Connor, is of printed linen well tailored.

A NEW idea for slip covers comes from the Steiner Studio Corporation in the form of quilted chintzes and satins. They are permanently fitted, and so finely tailored as to resemble actual upholstery.

WE AMERICANS have some curious social customs. Almost to a man, we like to keep our houses piping hot in winter and breezily cold in summer. It is not enough to have air-conditioning for the summer; we must have icebergs painted on our wall; we must have our furniture done over, as though it were an offshoot of the Arctic regions. We must either hide our winter furniture under slip covers and cool materials—stuff so cool and pale that it would be equally appropriate for July shorts; or we must have new furniture of delicate patterns, substantially worked in iron and painted white or black, with white rough-woven seats. And then, at our windows, we must have draperies of white cellophane or white organdie, with portieres of flowered chintz with white background, or all-black glazed chintz.

The very modern furniture, square and simple, in contrast with the lacy iron, has caught our summertime fancy. It is unfretful in design, especially attractive finished in white enamel, or made with chromium frames and rough-weave white upholstery.

In the "House of Years," several of the rooms are fitted up in very modern ways, showing a quality of cool beauty that gives one a fresh impetus for refurnishing the summer cottage. There is not one superfluous piece in the rooms, in either fittings or furnishings. It is quiet and inevitable.

A flower-like ironwork for porch and pergola or week-end house or informal cottage is singularly refreshing in pattern and execution. The table tops of mirror with patterns of iron banding add to the general effect of translucence. When the wrought-iron furniture is used indoors, it is usually finished with cushions in white or brilliant colors. Some of the very newest have all the framework of black iron in beautiful spider-web patterns, and the cushions are white washable leather.

Mrs. Ehrich has done some very nice summer furniture, quite new. It is of wicker, painted white, with sail cloth cushions in a delicate cornflower. There is a table of wicker, and the cushions are finished with a fine piping of black. The set is quite distinguished, and handsome enough for a cottage living room.

Many people with charming homes do not want to go in for entirely new sets of furniture for the summertime, so that the making of slip covers for summer use has come very much into vogue. And the new slip covers are made so that they suggest the period of the furniture, and are as carefully fitted as a tailored suit. They are made of materials especially appropriate for the hot summer days.

One new idea is to make these covers of quilted material, which gives them a certain look of stability, as well as luxury, which, while protecting the original upholstery, adds beauty to your summer room.

For the very modern furniture, Modernage has designed some interesting new slip covers. We are showing photos of white cotton tweed that covers the frame entirely, and cushions covered with a verdant green textured cotton. In the slip covers for the modern furniture, the accent is on texture, color and fine tailoring.

AT the right: Another refreshing glimpse into Sloane's "House of Years". Again the light woodwork, simple modern furniture and plain textured upholstery give a remarkable effect of coolness and shelter from a torrid sky. Photo by Kurt Schelling.

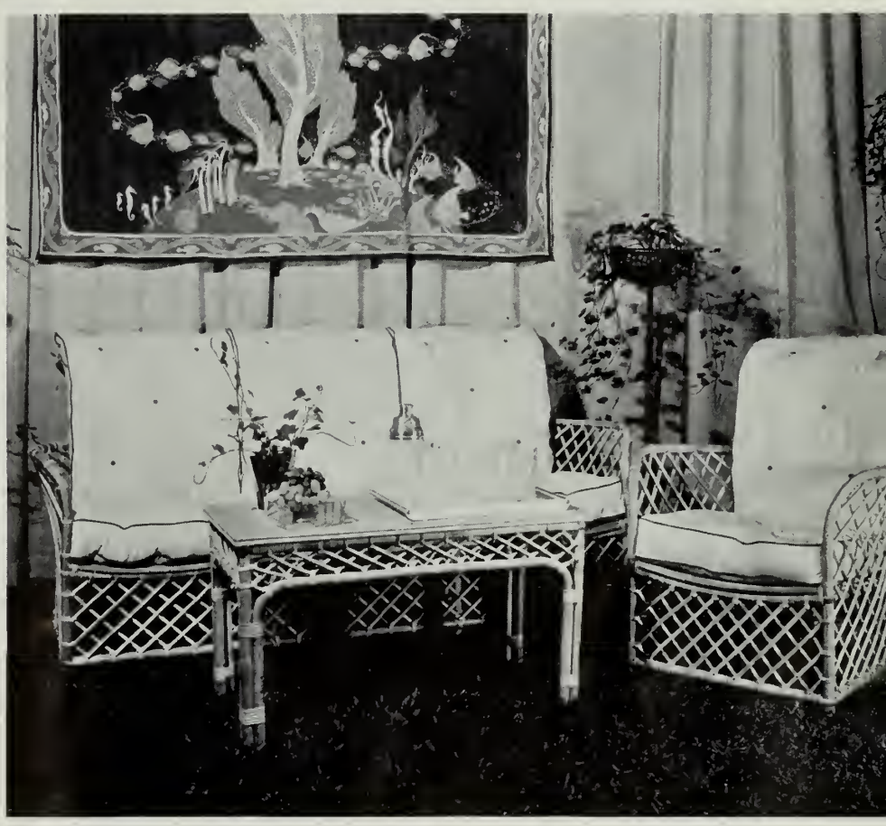
FURTHER right: Delicate, almost ethereal in appearance, this white iron porch furniture from Mary Ryan is a graceful accessory for the summer cottage. The glass-topped table is spacious enough for serving tea or miniature luncheons.



ABOVE left: A cool corner in W. & J. Sloane's "House of Years." This living room-bedroom, with its white woodwork, modern furniture upholstered in rough-weave materials and its chrome accessories, affords a haven of retreat from the glaring summer sun. Photograph by Kurt Schelling.



ABOVE right: A striking set of black iron furniture for a shady corner of your porch comes from Abercrombie & Fitch. The chairs and settee have seat cushions of washable white permatex, and their backs bear an amusing beetle insignia.



RIGHT: Mrs. Ehrich displays a gay group of white wicker porch furniture upholstered in cornflower sailcloth, piped in black. The batik mural is entitled "Sea Garden", painted by Lydia Bush-Brown, and gives a pleasant fluid quality to the wall.





YOUR PLACE IN THE SUN—AND THE FURNITURE TO MAKE YOU COMFORTABLE

By Anne Caparn





AT the left, the Grand Central Wicker Shop shows an attractive group of outdoor bamboo furniture upholstered in weather-proof white permatex, pieces particularly appropriate for yachts. The little tabouret has a glass top.—Below: This accessory for idlers in the form of a beach roll comes from Abercrombie & Fitch, and has a sunny yellow mattress and a white iron frame. Note how compactly it can be folded up.



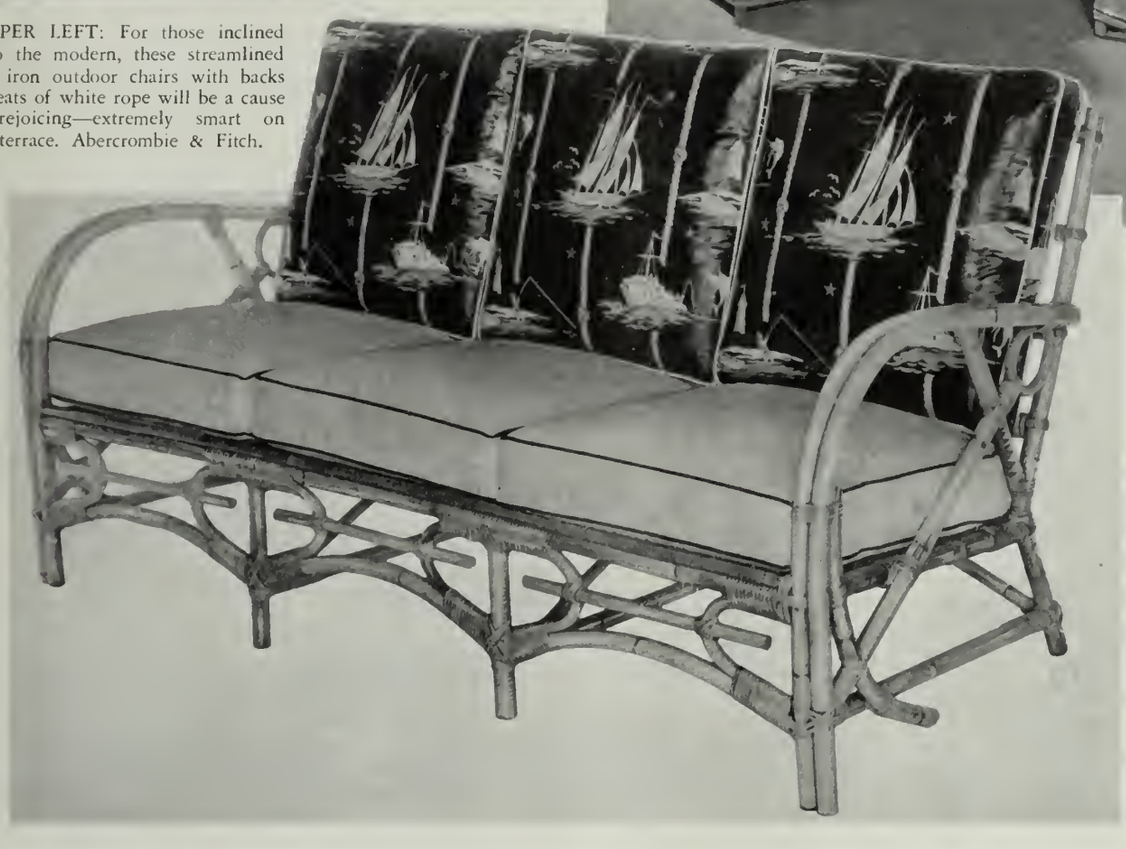
BELOW left: To help you acquire that much-envied all-over tan, Abercrombie & Fitch offers a collapsible canvas cot surrounded circumspectly by a green-striped curtain on a white iron frame.—Right: Mary Ryan's cool-looking little nest of white iron tables.







UPPER LEFT: For those inclined to the modern, these streamlined black iron outdoor chairs with backs and seats of white rope will be a cause for rejoicing—extremely smart on your terrace. Abercrombie & Fitch.



W. & J. SLOANE shows a handsome grouping for the more formal type of porch or terrace, the "Lido" Design. Though somewhat dignified in feeling, these bamboo armchairs have cushions striped in blue by way of the lighter touch. Photo by Louise Werner.

IF you are possessed of the nautical urge, B. Altman & Co. has a highly comfortable settee of bamboo, the back cushions covered with a maritime design, and the seat cushions to meet your choice.

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GREEN grow the grasses, and the sun will warm not only the cockles of your heart but every bone in your winter-bound body. Long languid hours in the open air are the order of the day. And when you are not being strenuous over your gardening or your tennis, you will seek some inviting corner of the greensward wherein to recline and indulge in day-dreams, light fiction and mint juleps.

By way of encouraging this summerlong exodus to the great and small open spaces, the shops about town are providing a most heartening variety of aids to hot-weather idlers. Furniture for the garden and terrace this year is more appealing to the eye, more attractive to the practical-minded, than ever before. In design and color these refreshing chairs, couches, tables are embellishments to any garden, and are not amiss in even the most strictly formal landscape.

White is particularly *de rigueur* at the moment, for both upholstery and framework. And it is a very happy fashion, for there is something almost effervescent about white against green lawn, green trees, azure sky. And when it is combined with bright colors, such as reds and yellows and green, then "your heart leaps up when" you behold.

Mary Ryan shows a convenient nest of tables in white iron, which has a fragile and delicate air, but is actually as sturdy as Gibraltar. These little tables have glass tops, and are most useful for tea or cocktails under the trees. They would be highly effective grouped with Abercrombie & Fitch's modern black iron chairs with their ultra-smart rope seats and backs, or with Altman's nautical settee of white bamboo, whose back is cushioned in navy blue with a pattern of sailing *(Continued on page 42)*

THIS miniature group of outdoor furniture is for the delectation of the younger generation. The peripatetic chaise longue and wheelbarrow chair are of white wicker with cushions of bright red waterproof material patterned in tiny white stars or coin dots. From Childhood, Inc.









TOP row, left to right: For that little coterie of gourmet friends, Hammacher Schlemmer offers the young hostess this chromium plated Crepe Suzette server with silver plated lining. The alcohol lamp will burn steadily for four-and-a-half-hours.—Bearing the romantic name of "Moorish Coffee Maker," this copper pot of samovar inspiration has a friendly way of whistling when the water boils. From Bazar Francais.—For that Oriental touch cups of black or red lacquer Gunn & Latchford.







THE BRIDE THANKS YOU—

ABOVE left: This exquisitely carved French bed, Louis Seize in type, would be most appropriate in a formal bedroom. The little Louis XVI satinwood table bears an Empire lamp with etched shade. New York Galleries.—John Hally, of Hartford, Connecticut, makes these interesting modern cigarette containers and ash trays of white porcelain. They are made in separate units and can be fitted one into the other, like a jigsaw puzzle.—The same idea, employed this time to make a novel candlestick. Photos by John Hally. This smart salad set of natural or painted wood from Abercrombie & Fitch would be as useful for outdoor serving as for the dining room. The handles of the serving spoon and fork and the necks of the vinegar and oil bottles are trimmed with copper wire.—For the bride who will fill her rooms with flowers from her garden, Pitt Petri Inc. shows these unusual and graceful vases of very fine crystal. The shallow yet capacious bowl would be most attractive for a table center-piece.—Bottom right: An ingeniously contrived fitted cellarette of walnut has revolving doors and contains all the necessities for cocktail parties, including a copper tray for mixing and a chrome ice bucket. Lewis & Conger.



Announcing

THE INTERNATIONAL SOCIETY OF ARTS & DECORATION, INC.

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The publishers of ARTS & DECORATION are pleased to announce their association with the newly formed INTERNATIONAL SOCIETY OF ARTS & DECORATION, Inc. We heartily endorse its program and the principles for which it stands, and sincerely hope that every reader of this magazine will avail himself of the opportunity to participate, as described below.

PURPOSES OF THE SOCIETY

TO COOPERATE with those individuals and organizations who are endeavoring to diffuse knowledge, stimulate interest and reward achievement in the Fine Arts and Art in Industry—both national and international.

TO DEVELOP a broader public appreciation and a larger market for those of its membership throughout the world who are actively engaged in the creation, distribution and maintenance of the Fine Arts and Art in Industry.

TO REWARD individuals and organizations annually for creative achievement, by public award of medals, cash prizes, special funds, scholarships and endowments as may be created from year to year by the Society itself or through the administration of special contributions and donations to the Society by individuals, estates, communities or other sources.

PROPOSED BENEFITS TO MEMBERS

(a) Special invitations to advance or private showings and exhibitions, special concerts, lectures or meetings connected with the Fine Arts and Art in Industry held in New York City. Members' applications for tickets to the foregoing will be filled in order as received.

(b) Special pictures, prints, photographs, pamphlets or books and plans in connection with or as they may relate to the Fine Arts and Art in Industry, including architecture, music and literature.

(c) A special department for collecting the latest booklets, catalogs and so forth as issued by importers, manufacturers, art dealers and retail stores relating to the Fine Arts and Art in Industry.

(d) The names of experts in the various Fine Arts and Art in Industry whose reputation and experience qualifies them as experts to authenticate and evaluate products of the various Fine Arts.

(e) Members may consult the Society's Research Division for the latest information available as to ways, means and cost of public or private concerts, exhibitions, banquets, "drives" and any other activities intended to stimulate interest, increase memberships and raise funds in connection with the Fine Arts and Art in Industry.

(f) A Bureau of General Information to assist its members on any question involving the Fine Arts and Art in Industry.

(g) A fully paid subscription to the internationally known magazine "Arts & Decoration" for the term of their membership. All of the foregoing benefits shall be available at all times to members of the Society or affiliated organizations in good standing. Each member who uses these benefits shall not be required to pay therefore. In the case of tickets, the actual cost to the Society, if any, will be charged and stated in advance.

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4. **Select other furnishings and accessories which would suitably go with them?**
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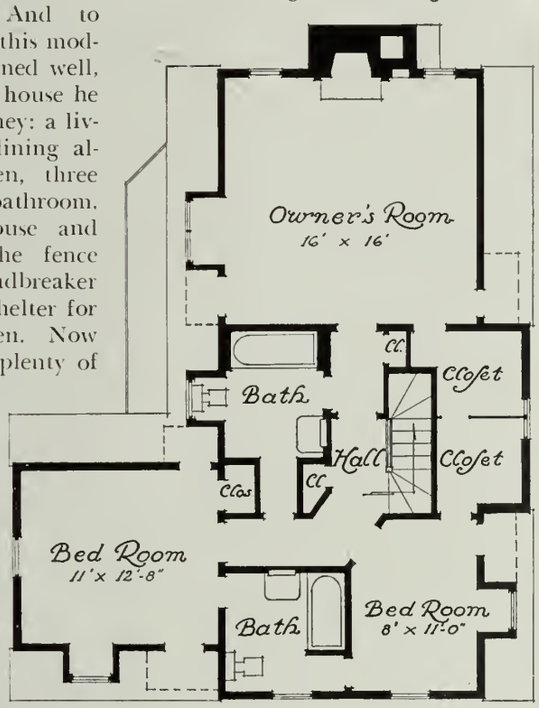
A & D 6-36

The Occasional House

(Continued from page 11)

work room up there where it would be isolated from the noise and motion of the house's normal routine. And he also wanted a sun deck and, certainly, the roof is the logical spot for a sun deck. The price of this board and batten house was $3,200. And to show you that this modernist has planned well, look at all the house he got for his money: a living room, a dining alcove, a kitchen, three bedrooms, a bathroom, the pent house and workroom. The fence acts as a windbreaker and provides shelter for a flower garden. Now there are still plenty of people who "wouldn't live in a modern house if you gave it to me." But we ask you, forget about the looks of the house and think of the way the house works. Once you appreciate that, you'll realize that the outside of the house is the direct, unadorned expression of what goes on inside, and you'll like it. The plan of the house is not, as a matter of fact, very unusual. But it is smooth and easy-working. The main entrance is approached through an arbor; the service entrance is not too far from the front door but is properly isolated from it. The furniture of this house, as it should be, is modern and tubular. But notice how the Venetian blinds provide a decorative motif. You must imagine the rays of sun slipping through these blinds at different moments of the day, nature itself taking a hand in the interior decoration of the house. Wise planning was shown in the disposition of the single bathroom which opens into the hall, not into the bedrooms which flank it. As you know, it is a failing of guests to enter these two-doored bathrooms, lock the doors, and then forget to unlock the second door when they leave to go to their bedroom. Making the hall the only access to the bathroom simply and easily eliminates this embarrassment. This is a good point to remember if you intend building a small house with two or more bedrooms served by a single bath.

There is the same sort of thorough thinking in the Woodbridge house in Wilton. The arrangement of entrances is excellent with the main entrance conveniently near the garage and also within easy access of the kitchen from which the maid will be coming to answer the doorbell. Putting the maid's room and bath on the first floor is particularly good planning: most of her work is done on this floor and she will like to have her own room close at hand if she wants to take a rest in the quiet part of the afternoon. The arrangement also makes the top floor with its two decks and its tiny dressing room, the family's very own. One of the difficult problems for the small household which employs a maid is to establish privacy for her as well as for the family itself. No solution could be more satisfactory than the one Mr. Woodbridge has here worked out.



Second floor plan of the Heyman week-end House.

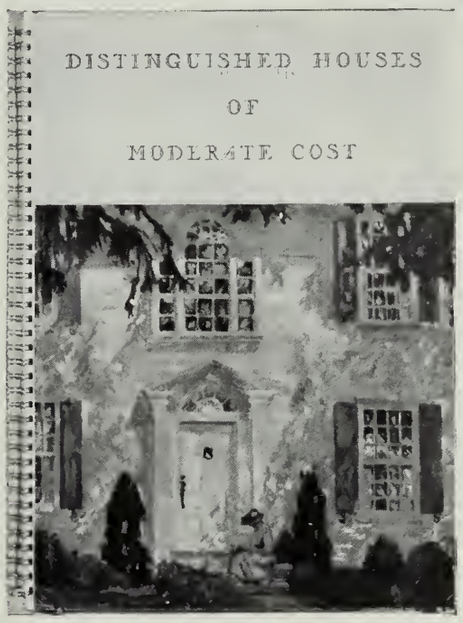
We have a return to traditional architecture with the house that Polhemus and Cof-

(Continued on page 45)

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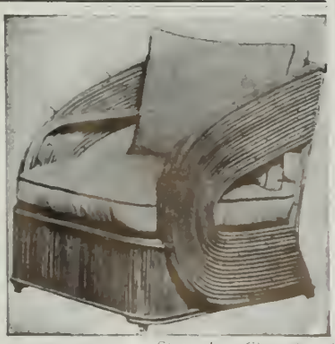
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Illustrated Catalog

Grand Central Wicker Shop, Inc.
217 East 42nd St., New York

YOUR PLACE IN THE SUN—AND THE FURNITURE TO MAKE YOU COMFORTABLE

(Continued from page 37)

ships. The seat cushions can be covered in any color you wish, but white would be particularly dashing.

The vogue for this cool, crisp white is further advocated by the Grand Central Wicker Shop, which is justifiably proud of its bamboo chairs upholstered in snowy permatex and its low glass-topped tabouret to match. W. & J. Sloane display an extremely distinguished group—bamboo armchairs with cushions bravely striped in blue and little incidental tables also of bamboo. Just to look upon these makes you think immediately of that sheltered corner of your terrace, where the southern breeze comes in so gently and refreshingly from the hills or sea.

If, after an arduous set or two of tennis, you yearn to cool off and relax in a horizontal position, Abercrombie & Fitch have a beach roll that will bring a greedy gleam to your acquisitive eye. The mattress is made of canary yellow permatex, the color of the sun, and is washable. The triangular-shaped framework which makes the head-piece is of white iron; and the whole thing rolls up prestidigitatingly into a magically compact size and can be carried by a strap-handle attached to the framework. So, if ever you become bored with your fellow-loungers, you can be off to a secluded spot in the flicker of an eye, bearing your couch with you.

For those addicted to sun-worship, the same shop has performed another miracle, in the way of a collapsible canvas bed surrounded by a permatex curtain on an iron frame. This curtain comes gaily striped in various shades of green, and can be firmly closed, insuring the serenity of complete privacy.

One of the nicest surprises in town is to be found at Childhood, Inc., in the form of a miniature set of outdoor furniture for the younger generation. A giddy little chaise longue and an engaging chair, both of white wicker, flaunt brilliant red cushions of waterproof permatex or chintz, patterned in white stars or coin-dots. Both pieces have handles and can be uptilted wheelbarrow-fashion, providing peram-bulation for the toy menagerie and dolls, and even for the smaller members of the family. Thus, on a very torrid day, when your nerves are raspy and your temper uncertain, you can relegate the vociferous young ones to their real day-nursery in a remote corner of the garden, where they can emulate their seniors by serving tea from a set of red beetle-ware on a rotund white table.

Is there any reason, with all these conveniences for cool comfort out-of-doors, for offering an "apology for idlers"? or any reason why you shouldn't find your place in the sun?

IS AMERICA'S COUNTRY HOUSE A HYBRID?

(Continued from page 26)

the dining room of this house is really the sun porch. Because of the arresting view from this part of the house it was decided to use the porch as a principal rather than an occasional room. Since it was the owner's desire to have a low rambling house, there are several large bedrooms on the first floor. All decorating was done by Clara Huskill Leeds of Cleveland.

The landscaping was done by A. Donald Gray of Cleveland. The flower gardens and plantings not only give a charming foreground to distant vistas, but they accentuate the architectural lines of the house. The landscaping goes far in helping to make the house appear as a farm group. A plan in planting, especially in connection with the small house, is a relatively modern development. Too often it is neglected, and as a consequence houses rarely attain the full value of which their architecture is capable. Regardless of the natural beauty of any setting, the moment a house is put into it, it invariably must be "corrected" for the house. When man disturbs the scene, he should attempt to restore its original balance. By shrubbery and by flower, the landscape architect succeeded in bringing many of the possibilities inherent in this house into their proper values.

Mrs. Morck's terrace looks to the East. In the foreground, and on a level slightly lower, is the swimming pool, framed in flagstone set flush with the grass; beyond stretch some of the best of Pennsylvania's rich farmlands.

See FRANCE

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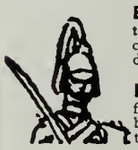
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SILVER FOR THE SPRING DINING ROOM

(Continued from page 29)

The centerpiece, bowl, sandwich dish, bonbon container and compote are of a sparkling delicacy unique in this field.

Fruit, no less than flowers, is brought to a completely served table. Surely nothing more appropriate for the service of grapes could be devised than a silver dish simulating a grape leaf, with a vine twisted into an upright handle. From the tip of this handle, which overhangs the dish, a bunch of grapes is suspended, and the accompanying shears have a repousse grape and vine design. Two ball feet support the dish, and an extension of the vine-covered handle supports it at the juncture of leaf and stem.

The demitasse achieves distinction in an after-dinner coffee service of modern Danish silver. Of hammered metal, polished so as to erase the definite marks of the tool, this silver glows with a pale luster. Striking in form, plain of surface, the three pieces stand on a circular tray which furnishes for them an ideal base and background. The handle of the coffee pot, its finial and the finials of both pot and sugar bowl are of wood, but the most arresting details are the handles of the three objects in argent. At the base of each handle a silver leaf sends out a tendril, which rises and curls into an outspreading handle. Here is a rare combination of strength and delicacy.

Among the innumerable articles to be found in this same Jensen silver are sets of flat ware representing a wide variety of motifs. A set known as "Continental" follows in general conformation the English designs of the late eighteenth century. Somewhat delicate in substance and of plain surface, its keynote is simple dignity. The sole decoration is a series of narrow lines which traverse the handle just above its juncture with blade, tines, or bowl of spoon. These pieces bespeak our early Federal era, as seen through the eyes and understanding of a Danish artist craftsman.

Many other sets of flat ware are to be found in this collection, each piece being characterized by originality of design, great beauty and the structural quality of perfect balance. The sets are so ingeniously constructed that certain of the

(Continued on page 48)



THE WISE HOSTESS

combines beauty with utility - - - and protects her fine furniture. This stunning bar tray, with folding mahogany stand, is available in either real or imitation leather (red, green, brown or white), and with either chromium or copper floor.

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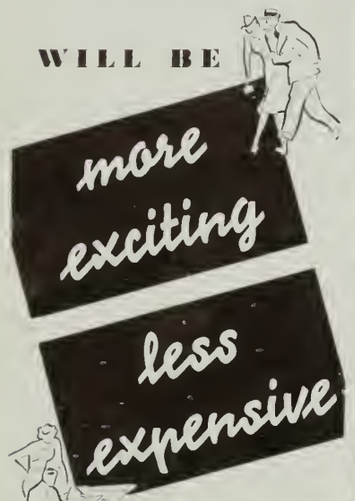
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CASINO MONTCLAIR

GALLIC TEMPERAMENT IN PROVENÇAL ARCHITECTURE

(Continued from page 19)

will be an overlay of consistency. In each of these rural houses the builders have implanted something of themselves, something that is as unmistakably French as they were.

It is impossible for the Anglo-Saxon to fully comprehend the Provençal. For centuries France has been Catholic; and the significance of that, no Protestant can appreciate. There is another thing which must be taken into consideration, and that is, that the builders of these houses put into their work not only reason but something beyond reason. Both his hand and his eye played a prominent part, supplementing, but in some degree independent of, his thought. He literally put his heart into his work. Culture, in the period which followed the Dark Ages, was not broad, yet it was thorough. Early builders undoubtedly had few rules, yet the fact remains that they were never at a loss what to do in cases for which they had no rules. It was under and because of these conditions that Western France produced the Provençal architecture.

Of all the fine detail that has been worked into the Walcott house, the most exquisite is that about the doorway. The door itself and its moldings is a masterpiece in sculptured wood. The classic lintel with its fluting and molding is beautifully and simply executed; a subtle, and here, single reminder, that France early felt the influence of Greece. On an inset above the door is carved the date and the owner's initials. All panels in both inner and outer doors are raised and give a hint of the heavy reinforced wood doors of Medieval times. An exceptional fine feeling for proportion is expressed in the panels of both doors. A most interesting feature is the raising of the very lowest part of the door to give the entire lower panel the appearance of the base of a column. The motifs of the moldings in the twin panels of the upper half are similar to motifs of doors found in farmhouses of the *Cote d'Or*.

The house at Barrington, Ill., was designed by the architectural firm of Walcott and Work, of Chicago.

THE WELL AS A SOCIAL FACTOR

(Continued from page 17)

cotta, and some of these hark back to 1492, the great days of Ferdinand, Isabella and Christopher Columbus.

Today, in this country at least, with wells almost a forgotten possession, the fine antique well-heads and fountains that have been brought to this country have been put to many unforeseen and decorative uses. Mr. Howard has used them, in some of the loveliest gardens that he has designed, for birdbaths. He has also found them remarkably effective for small fish pools, for little water gardens, or filled with brilliant growing plants and ivy trailed over the wrought iron arches. In fact, he feels that today the well-head has its place in the garden as important and effective as formerly it was decorative and useful in the great squares of the city centers of Europe.

In our illustration, we are showing a series of pictures that give the well-head appropriate decorative prominence in our modern gardens. We are also presenting two very famous European wells, from Mr. Howard's collection of photographs.

EXOTIC ROOM OF TRADITIONAL INSPIRATION

(Continued from page 13)

wall decoration.

On turning around, you see that the opposite walls instead of being painted, are covered with sheets of mirrored glass which reflect, with fascinating variations, the mural opposite.

The first impression of the room is that it is modern. All the furniture, however, is Hepplewhite, the column and vase are Empire, and the silver is Georgian.



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NAME

ADDRESS

HOME COME THE BIRDS

(Continued from page 23)

in what seems the wrong direction.

The individuals that do this are almost always birds of the year (known by their white plumage). So this is their first migration. Apparently they learn from experience that the winter home lies in the other direction, and omit the superfluous leg of the journey—which in itself is notable, as suggesting the extent to which instinct may be checked by individual experience, the equivalent of "reason."

Not only is the exact migration route an individual endowment, but there is a time element involved that is no less individual. Birds of a species have approximately the same time schedule, of course; yet there may be a range of many days, or even a few weeks, between the goings and comings of members of the same local colony. In general, the old males go first and are earliest to return; followed by old females, young males and young females in sequence.

It may seem strange that birds of a local group, perhaps constantly associated while here, do not migrate together. But natural selection has determined that the sequential movement is the better plan; partly, perhaps, because a better food supply is assured if too many mouths are not to be fed at once; and, more importantly, because the tremendous hazard of the Gulf crossing may best be encountered by detached groups, lest a storm wipe out an entire colony. Even as the case stands, it has happened that our colony of orioles was threatened with extermination, presumably through a succession of storms; so that in 1933 only two pairs and in 1924 only a single male returned—whereas in 1930, no fewer than eleven pairs had nested successfully.

A hazardous feat, indeed, then, is that five-hundred to seven-hundred mile trip across the Gulf. Little wonder that only a small group of exceptionally hardy birds, out of the hundreds of species that probably once came to us from the tropics, now survives. For the presence of these beautiful visitants, we should be duly grateful. The time will come, probably, when not one will remain; for it is hardly credible that any species of birds capable of flying only thirty or forty miles an hour can indefinitely stand the toll taken by hundred-mile hurricanes over Gulf and Caribbean; and there is no reason to suppose that the deep-seated racial instinct which compels the taking of the hazard will ever be abrogated.

OCCASIONAL HOUSE

(Continued from page 41)

fm designed for Mr. David M. Heyman at North Castle, N. Y. The house shows excellent scholarship, maintains a feeling of intimacy coupled with dignity. It is the crown, the focal point for a fine lawn that sweeps before it. It is evident from this house as well from the others we have examined that the small house or week-end house is susceptible to thousands of interpretations. The answer, in each case, is personal. But whether you take your week-ends gayly or quietly, with many friends or only a few, your week-end house should be the scene of some of your happiest and most pleasant days. If you plan one, plan it tenderly and carefully. You will never regret it.





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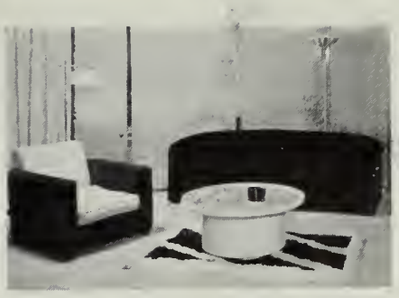
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The Bride Seeks a Home

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To rent . . . or buy? The old question.

In nine cases out of ten, the young man whose background and prospects are such that he expects to earn within a reasonable length of time an income warranting an estate the size of dad's, looks upon the abode of his first years of married life as a stepping stone, to be rented cheaply and be rid of as soon as he gets a raise. He pays perhaps $2,000, more or less. When an increase in family is imminent, he moves to a slightly larger home . . . and rental. Et cetera. Et cetera.

Frankly, we think him foolish. Trying to be constructive, we offer two solutions:

Let's bear in mind that time payment on real estate is an established and honorable custom. Say that the first nest comes tagged at $20,000. If he spends $2,000 annually in part payments, he owns the house in ten years. If business is good, he can by then afford that mansion on the hill, but he has been *investing*, not *spending*, and he *owns* a piece of property which he can dispose of. If he has bought with an eye to appreciation of land value, he can probably realize a lot more than $20,000. But what if things have not turned out so well, and some future depression has hit him hard? He owns his own home, and the shadow of the sheriff with a dispossess does not menace him. The bank is still doing business at the same old stand, and he has a piece of wealth on which to borrow and fight his way back to prosperity.

The other course is more expensive to follow. Let him pick a location in open country, with lots of available land adjoining, preferably his father's, or hers. Get a good architect. Design a house that can grow with his family . . . and income. Some day the tiny mite he calls "home" tonight will be only the foyer, den and spare room of the mansion that is to come. Little by little, the structure expands. Eventually: the home of his dreams, tailor-made to suit his whims . . . and pocketbook.

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PRACTICAL AND THE ORNAMENTAL CONSERVATORIES



THIS practical greenhouse is used to raise flowers that will decorate the home, as well as to start seedlings, etc. Lord & Burnham.



A CONSERVATORY which is used as a children's play room, as well as a place to raise flowers. The glass in the upper part is frosted to prevent the glare of the sun. Lord & Burnham.

There are definitely two types of conservatory for the smaller house, one that is the typical garden hothouse, and the other which is so planned that it makes a play room as well. The practical greenhouse, of course, if large enough, will be in the hands of the trained gardener; but, if small enough, it can be so adjusted to the routine of work that the family can raise flowers to cut, grow seedlings and fine plants, and still make use of the space for recreation. The one we show is built to give a maximum of growing space, yet is very well designed and good-looking. The workroom in this conservatory is used to take care of plants and seedlings, and is fully equipped with modern tools and an excellent heating plant. Between the workroom and the greenhouse itself is a propagating bed. This adds immensely to the value of the conservatory, and can be handled by the intelligent amateur gardener.

The combination conservatory and play room is built to make it habitable and healthful to children, as well as to grow flowers. It is arranged to adjoin the living room, and adds considerably to the beauty of the house and happiness of the family. The glass in the upper part is frosted to keep out the glare of the sun, a special glass that admits the violet rays. The sides are of polished plate glass, and these side frames can be opened in the summer to permit full ventilation.

There is a concealed closet with a sink in one wall. This is used to care for the plants and their watering. In the evenings, this delightful spot is used for bridge parties, and is also a headquarters for afternoon tea. The plants are all arranged in bright pots, so that they are decorative even when in bud.

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SILVER FOR THE SPRING DINING ROOM

(Continued from page 43)

knives, forks and spoons may be adapted to a variety of uses, and a hostess may serve a guest with perfect ease with only six pieces. A complete set contains twelve pieces for each person.

Of perennial importance to a hostess is the silver tea service, and to meet the demands of modern settings, this has been developed in an apropos form by an American silversmith. Plain of surface, of moderate capacity, intricately modelled, with ball finials and grooving at the base of each of the four articles of which it is composed, this service has a pleasantly intimate air. Both pot and kettle have natural wicker handles. The sugar bowl and cream pitcher are lined with silver. A silver tray some fifteen inches in diameter accompanies this ingratiating tea service.

Designs which lend themselves to a wide variety of settings are to be found in the same collection. A tea service of the squat melon family, expressive of the late eighteenth century and the earlier years of the Victorian period, is exceptionally decorative, though rather formal and slightly elaborate.

In summarising trends in modern silver table service, it may be fairly said that, while flat, hollow and ornamental objects of undecorated surface maintain their place in popular favor, ornament in both revived and novel forms is winning high approbation. The skill of creators of silver service is making possible examples of flat silver so perfect in balance that the comfort of the one who manipulates them is greatly increased, while modern inventiveness is applying to the structure of the eternally necessary knife, fork and spoon methods which guard against deterioration. With discernment, the modern silversmith is making flat silver which helps to fulfill with dignity the needs of the hostess who lives and entertains simply.

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PHOTO BY R. MACK COPYRIGHT HAWAII TOURIST BUREAU 1936

★ *Lauhala mat weavers in Lahaina. Photographed in natural color*

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